

JUNG AND ASTROLOGY

AGGIE HYDE

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Maggie Hyde

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CONTENTS

<i>Dedication</i>	6
<i>Acknowledgements</i>	7
<i>Introduction</i>	9
1 The Age of the Fishes	13
2 Jung, Freud and the Occult	27
3 Lands of Darkness	49
4 Jung Sings: The Symbolic Attitude	67
5 Psychological Astrology: The Search for Deep Meaning	81
6 The Map of the Psyche	102
7 Synchronicity	121
8 Astrology at Work: Interpreting Coincidence	140
9 Stretching the Heavens Abroad	152
10 The Secret Mutual Connivance	172
11 The Astrologer's Universe: An Alchemical Image	192
Appendix 1 Uranus-Neptune Transits	210
Appendix 2 Mars-Jupiter-Saturn: Jung and Freud	216
Appendix 3 Freud's Time Twin	219
Appendix 4 The Astrology of Chiwantopel	220
Appendix 5 Puer B: An Amalgam	229
Appendix 6 A Final Trick	231
<i>The Company of Astrologers</i>	233
<i>Notes</i>	235
<i>Index</i>	251

To My Mother

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and Barbara Latham. They have served as a reminder that there are other ways of thinking altogether.

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INTRODUCTION

Blue bicycles took me away from Jung but eventually they also brought me back to him. They appeared in a dreams group which I attended, a group in which a dozen or so people gathered weekly to share their dreams. On one occasion, no less than five people had dreamed about bicycles during the previous week, and several of the dreams involved the colour blue. The group leader did in fact have a bicycle, but it was not blue, and no-one could comprehend why so many of us should have produced this dream image at the same time.

I became a participant in this group after several years of useful unemployment, taken up by reading Jung and Ivan Illich, studying astrology and dreaming. I spent days on end engrossed in Jung's alchemical texts, reading late into the night, dreaming uroboric dreams, timing them, doing their horoscopes, linking up dream images, chart images, alchemical images, creating cosmic jigsaws. In these unbounded realms, Jung's structure of the psyche with its ego, shadow and soul-image allowed some kind of order, and the world became Jungian. Synchronicities popped up everywhere and life seemed magical. Years later, I could see how this period was described astrologically as an affliction of Neptune in Sagittarius, transiting by square to the Sun in Pisces.

In my Jungian fog, I found my way to the dreams group which was led by psychotherapist Joe Friedman. He pretty quickly knocked Jung's structure of the psyche for six. What emerged as we shared our dreams was that, even though we did not know in advance which dream theorist we would be studying week by week, the dreams prior to the meeting would not only be capable of interpretation in the light of that theory, but they would be interpreted better from that basis than from any other. If the

session was on Freud, we would bring dreams of rockets and purses. If it was Mott the following week, up would come the tubes, pools and helmets. Studying the Senoi tribe and their custom of confronting their fears and tigers in the dream, our own dreams became lucid. And when it came to Jung, there were peacocks, roses and mandalas. This experience freed me from an over-attachment to Jung's thought and set in motion a reaction against him. I swung away from his ideas, feeling that his mythical, universalising approach led away from what was 'really' going on for an individual. His system seemed totalising and all-encompassing, unresponsive to other developments in modern philosophy and psychoanalysis. Yet following this reaction, my thinking turned once more. Gradually it began to dawn on me that none of the other contemporary 'great ways of thought' had much to say about blue bicycles, or the similar strange phenomena which happen, not just in dreams groups, but in life generally and in astrology and divination in particular.

Since those experiences of the 1970s, from my work as an astrologer and from discussions with psychoanalysts, it has become more evident to me that such mysteries are virtually never explicitly addressed. Ironically, astrologers have a habit of ignoring them as well. The more I search for an understanding of how astrology works and for ideas which inform what is going on between astrologer and client, the more the path winds back to Jung. Not only did Jung study astrology, but his method of amplification is rooted in a type of mythopoeic thinking which is fundamental to astrology. Moreover, amongst modern thinkers, he remains virtually alone in taking seriously the practice of divination and locating it in what he terms the 'symbolic attitude'. Since its modern western revival at the turn of the century, astrology has continued to flourish, undaunted by a high tech era which, supposedly, long ago disposed of the impossible notion that the stars have a relation to our humanity. The world view which allows astrology is continually derided and trivialised by the prevailing cultural ethos. Yet, however unbelievable our scientists and academics declare astrology to be, and however much the anti-occult Inquisition attempts to protect a supposedly gullible public from the whore of Babylon, astrology's symbolism continues to be meaningful for the masses who suspect that something is going on in astrology which matters to them.

It is in this climate that Jung has become important for

astrologers. There has been a revolution within astrology in recent decades as it has sought and gained more respectability by dropping its fortune-telling image and aligning itself with psychology, counselling and psychoanalysis. Within this development, Jung is the outstanding point of reference. His interest in alchemy, Gnosticism and both eastern and western wisdom traditions has awoken and made accessible to us a vast repository of myths and images. Jung's work, privileging mythopoeic and imaginative thinking, has allowed astrologers to explore their symbols without the uncomfortable cloak of determinism and medieval fatalism which hung over astrology upon its revival at the turn of the century.

What connections have so far been made between astrology and Jung's thought? In this book, I attempt to unravel this complex question by taking Jung's major ideas and examining how they have been taken up in astrology. His influence so far, although extensive, has focused mainly on the use of mythical amplification of astrological symbols and on the links between his structure of the psyche and the horoscope. This latter has resulted in a dubious notion that the horoscope is a 'map of the psyche'. In Chapters 4 and 5, I consider the use of Jung's amplification approach in relation to horoscope symbols and discuss his idea of the archetypes. In Chapter 6, I look at how the concepts of shadow, animus, anima and so on have been borrowed from Jung's analytical psychology in a manner which does little justice to either Jung or astrology, and I illustrate other and more effective ways of bringing these concepts alive in our practice. Similarly, Jung's idea of synchronicity – meaningful coincidence – has been taken out of the context of his thought and has been rather simplistically adopted as an 'explanation' of how astrology works. Yet Jung himself struggled with unresolved dilemmas about the conceptual foundation of astrology, and important questions he raised about the symbolic attitude and the nature of symbols have been neglected. Chapter 8, therefore, contains a detailed reinterpretation of his views on synchronicity. His astrological marriage experiments were an ambitious attempt to show a law of synchronicity and they resulted in a challenge to astrologers which has hardly been acknowledged, let alone taken up.

The Jung-astrology connection can only be fully understood if we take up his attitude to the Occult. It was not only astrology and the I Ching which influenced him, but the entire world of

divination and the paranormal – ‘the spook complex’, as Freud called it – and to consider Jung in relation to astrology is to reflect on ways in which his work has an occult dimension. In this light, I will review Jung’s contact with Freud, studying the astrology of their relationship and reconsidering the psychoanalytic project itself in relation to the occult.

Jung was not primarily an astrologer and, therefore, an important question to keep in mind is whether his own perspective on astrology was inadequate at any point. For example, he does not appear to have used horary astrology and much of his thinking followed the mainstream astrological tradition which is ultimately rooted in a Ptolemaic universe. This tradition is currently undergoing significant questioning and transformation within contemporary astrology and I will show how Jung’s thought aids that process. Despite the limitations of a Ptolemaic understanding of astrology, in his scholarship and vision Jung’s astrological excursions characteristically surpass those of many current astrologers. This is nowhere more evident than in his remarkable and moving study of the Age of Pisces. Chapter 1 describes this work, although the non-astrological reader should note that, because of its astronomical foundation, this chapter unavoidably makes for more difficult reading. I hope, however, that the poetry of Jung’s astrology will still shine through for those who know little about astronomy.

I am very aware of having selected from Jung’s extensive work only some of the issues he raised which are relevant to astrology. Yet even within this selection, a consideration of the annexation of Jung’s ideas into astrology reveals that the amalgam so far arrived at all too frequently misses the spirit of Jung. Contact with that spirit offers a whole new direction for astrologers. A reinterpretation of his thought in relation to astrology is long overdue and opens up the possibility of its rebirth in the new millennium. Jung had seen, as early as 1911, that astrology could offer images of libido, and that the night-sea journey of the hero as he struggled towards rebirth was described by astro-mythology in zodiacal and planetary symbolism. Following through Jung’s thinking on these lines could lead to radical changes in the current practice of astrology. In this book, I hope to explore how this could be so.

1.

THE AGE OF THE FISHES

In his work *Aion*, Jung made an enormous claim for astrology. Speaking about western civilisation, he concluded that:

The course of our religious history as well as an essential part of our psychic development could have been predicted, both as regards time and content, from the precession of the equinoxes through the constellation of Pisces.¹

Jung suggests that astrological symbolism could reveal key developments in western religion from the birth of Christ up to the present era. This is quite a claim for astrology, and far beyond the scope of even the most sophisticated current astrological literature.² For the time being, we will leave aside Jung’s understanding of how this comes about and concentrate on summarising his discussion of the remarkable correlation of Christianity with celestial phenomena. In Jung’s view, astrological symbolism not only reveals the birth of Christ and the nature of His mission, but it also shows the dualistic character of Christianity and the influence of that dualism on the development of modern society. This symbolism involves two astronomical factors. The first is the conjunction of Jupiter and Saturn in 7 BC and the second is the Precession of the Vernal (Spring) Equinox.

Jupiter and Saturn are the two most distant of the traditional and visible planets and their cycle is well-documented in astrological tradition. These planets are the chronocrators, the markers of time, and they come together every twenty years to signify the ‘zeitgeist’, the spirit of the age. We see them most readily in the half cycles of the decades, the Roaring Twenties, the Swinging Sixties and so on. Their twenty-year conjunctions

fall in the same element until, after about two hundred years, they move into a different element.³ The great cycle through all four elements, therefore, takes just under eight hundred years. This Jupiter-Saturn cycle has always been given special attention by astrologers because these planets symbolise opposing qualities of spirit and matter, space and time. Their conjunctions were understood to herald changes in religion and the rulership of nations and, according to Albumasar, to tell of

... the coming of prophets and of prophesying and of miracles in parties and offices of state.⁴

Jung picks up on the Jupiter-Saturn conjunction in the sign of Pisces the Fishes which occurred in 7 BC. This was an unusual configuration in that it not only demarcated the 800-year cycle but it was also a triple conjunction, occurring three times in the same year.⁵ It is the 'Star of Bethlehem' seen by the Magi, the astrologer-priests acquainted with Old Testament prophecies concerning the coming of a Messiah at the beginning of a new era:

... there came wise men from the east to Jerusalem, saying, 'Where is he that is born King of the Jews? For we have seen his star in the east, and are come to worship him.' (Matthew 2, 1ff)

Jupiter symbolises Christ as 'King of the Jews' because of its association with kingship, dominion and religious teachings. It was dignified in its own sign of Pisces and Palestine was traditionally believed to be governed by that sign. Saturn had always been associated with the Israelites and the Jewish Sabbath is still Saturday, Saturn's-day. This Jupiter-Saturn conjunction, the Star of Bethlehem, has been taken by some astrologers as the supreme showing of astrology. Kepler states:

He [God] appointed the birth of His Son Christ our Saviour exactly at the time of the great conjunction in the signs of the Fishes and the Ram, near the equinoctial point.⁶

Kepler's mention of the signs of Pisces and Aries brings us to the second and even more significant astronomical phenomenon, the *precession of the equinoxes*. What is precession? Our twelve signs of the zodiac have taken their names from the *fixed star*

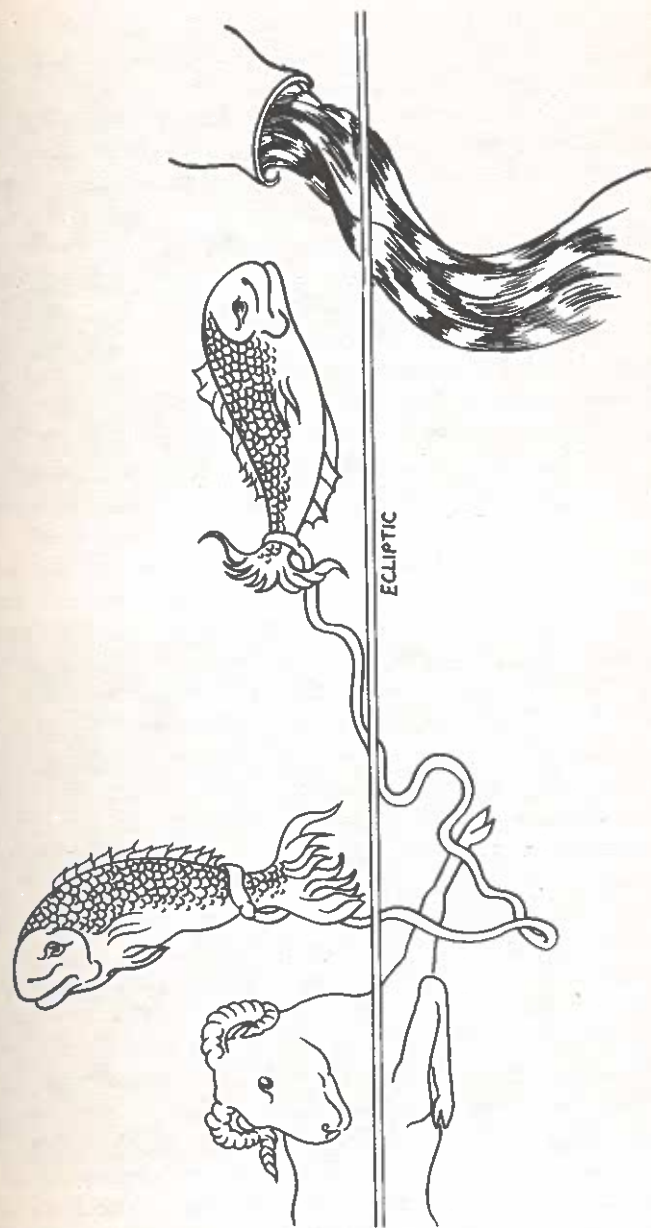


Figure 1.1 The constellations of Aries, Pisces and Aquarius.

constellations. Every year, around 21 March, the Sun returns to the intersecting point of its own path, the ecliptic, with the celestial equator. This moment marks the beginning of spring for our northern hemisphere and the position of the Sun at this instant defines the beginning of our zodiac of *signs*, 0 Aries – the Spring Equinox point. Around the time of the origins of our classical Graeco-Roman astrology, this Spring Equinox point fell at the boundary of the *constellations* of Aries and Pisces, so that the twelve-*sign* zodiac matched the background star constellations of the same name. However, the whole of the heavens show cycles within cycles and nothing is static. Every year when the Sun returns to the Spring Equinox point, its position at that moment falls a fraction behind its position the year before. The Equinox point, therefore, moves backwards, or ‘precesses’ about 50” of arc each year, measured against the background of the stars. This means that the band of twelve *signs* gradually drifts backwards across the *constellations* of the same name.

The great cycle of 25,868 years as the Spring Point moves backwards through all twelve constellations has become known in modern astrology as the Platonic Year, and the passage through each constellation is known as a Platonic ‘month’. Unlike the zodiac of signs, however, the constellations are of unequal length (see figure 1.1) and there is a large variation in the length of time which the point takes to travel through each constellation.

Around the time of Christ, the Spring Equinox Point lay between the constellations of Aries and Pisces, moving backwards out of Aries the Ram and into Pisces the Fish. Hence Christ is associated with the closing of the Arian Age and the dawn of the Piscean Age, and as Jung remarks:

He was born as the first fish of the Pisces era, and was doomed to die as the last ram (lamb) of the declining Aries era.⁷

Two major astronomical events coincided, therefore, at the birth of Christ. First, the great conjunction of Jupiter and Saturn in Pisces, the visible Star of Bethlehem heralding the ‘king of the Jews’. Secondly, the invisible factor of the precession of the equinox which, at the time of Christ, was at the Pisces-Aries juncture. Together, these signify Christ as Messiah coming at the beginning of a new era. Jung is astounded by the correlation with



Figure 1.2(a) Aries.

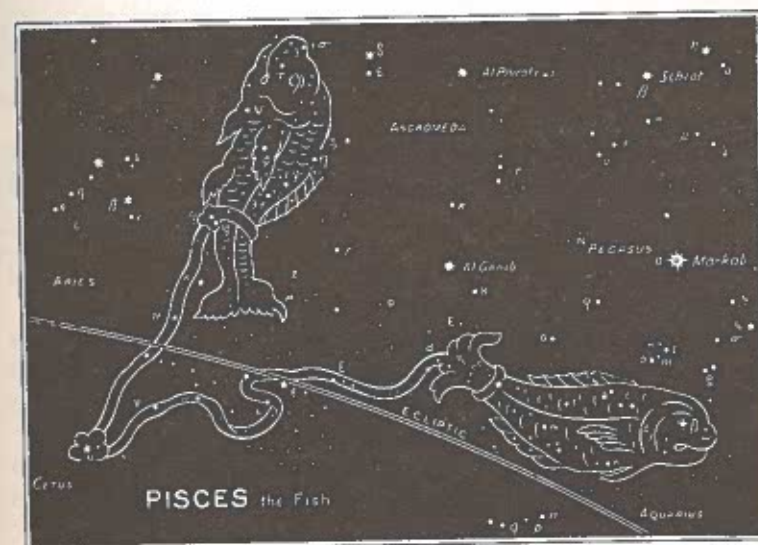


Figure 1.2(b) Pisces.

Based on Amy Manson's illustrations to *The Witness of the Stars* by Rev. Ethelbert W. Bullinger, London (1893).

the fish symbolism surrounding Christ. The precession of the equinox point into Pisces inaugurates

... an age in which the 'fish' was used as a name for the God who became a man, who was born as a fish and was sacrificed as a ram, who had fishermen for disciples and wanted to make them fishers of men, who fed the multitude with miraculously multiplying fishes, who was himself eaten as a fish, the 'holier food', and whose followers are little fishes, the 'pisciculi'.⁸

He notes other astrological symbolism such as the bathing of the disciples' feet (Pisces) at the Last Supper, and Christ's appearance to the disciples after the resurrection. They were fishing on the shore and took another great draught of fishes. Even the virgin birth echoes the Piscean polarity through its opposite sign of Virgo.

However, Jung takes this symbolism to apply beyond the life of Christ by showing how it represents the development of Christianity. Looking at the constellation of Pisces (see figure 1.2b), we see that the two fish are bound by a cord at the star alpha, known to the Arabs as Al Rischa, the Knot. They swim in different directions, the eastern fish moving vertically north from the ecliptic, the western fish swimming horizontally along the ecliptic. This is understood to represent a dual nature in the sign, a vertical and a horizontal, two opposite qualities which cross but are forever bound up with each other. They are the fish of spirit and the fish of matter, and the crucifixion of the Messiah of the Piscean Age is indicated by the symbolism of this crossing. Christ, the first fish of spirit, is crucified on the cross of matter. The great themes of Christianity – sacrifice, renunciation and redemption – are also the defining qualities of the sign of Pisces.

For Jung, the duality inherent in the fish of Pisces reflects Christianity's irreconcilable opposites. Theistic religious systems have to reconcile the 'dual' nature of God; God in manifestation as both positive and negative, male and female, spirit and matter. God is often seen as that principle which unites opposites but Christianity has a difficulty in reconciling this dualism. This manifests in the European intellect as the 'Good versus Evil' problem and in the challenging question of how an all-good God can create evil. If evil has an autonomous existence outside of God, then the implication is that God is not omnipotent. The alternative to this is to suggest that God works through, and is,

both good and evil, but this alternative is equally shunned in Christian dogma. The figure of Christ is, therefore, all light, lacking a dark side, and this imbalance manifests in the inexplicable role of Satan and in the emphasis placed on the sinfulness of each individual human. If evil cannot come from God, it must be caused by man's will or ignorance, his original sin. Jung comments:

There can be no doubt that the original Christian conception of the imago Dei embodied in Christ meant an all-embracing totality that even includes the animal side of man. Nevertheless the Christ symbol lacks wholeness in the modern psychological sense, since it does not include the dark side of things but specifically excludes it in the form of a Luciferian opponent.⁹

The figure of Christ is 'so sublime and spotless' that everything else turns dark beside it. Such a one-sided emphasis must inevitably create a shadow because the dark side has been cut off and dissociated. It returns in the image of the Antichrist, a figure whose coming was predicted by various astrologers and prophets throughout the middle ages. To Jung, the coming of the Antichrist 'is not just a prophetic prediction – it is an inexorable psychological law'.¹⁰ Medieval and Renaissance predictions of Antichrist may be seen as expressions of this psychological necessity.

Speculations on the coming of Antichrist were based mainly on the Jupiter – Saturn conjunctions. Nostradamus, writing in 1558, predicted the rise of the 'infernal power' around 1792. Cardinal Pierre d'Ailly (1356 – 1420) calculated the event for 1789 'or thereabouts':

We say that if the world shall endure until then, which God alone knows, then there will be many great and marvellous changes and transformations of the world, especially as concerns law-giving and religious sects . . . Antichrist shall come with his law and damnable sects, which are utterly contrary and inimical to the law of Christ . . . a Mighty One will come . . . who will set up an evil and magical law.¹¹

In *Aion*, Jung matches up these Jupiter-Saturn predictions with the backward movement of the Spring Equinox Point through the constellation of Pisces. At the time of Christ, the Spring Point lay at the beginning of the first fish (see figure 1.3). Christ is that

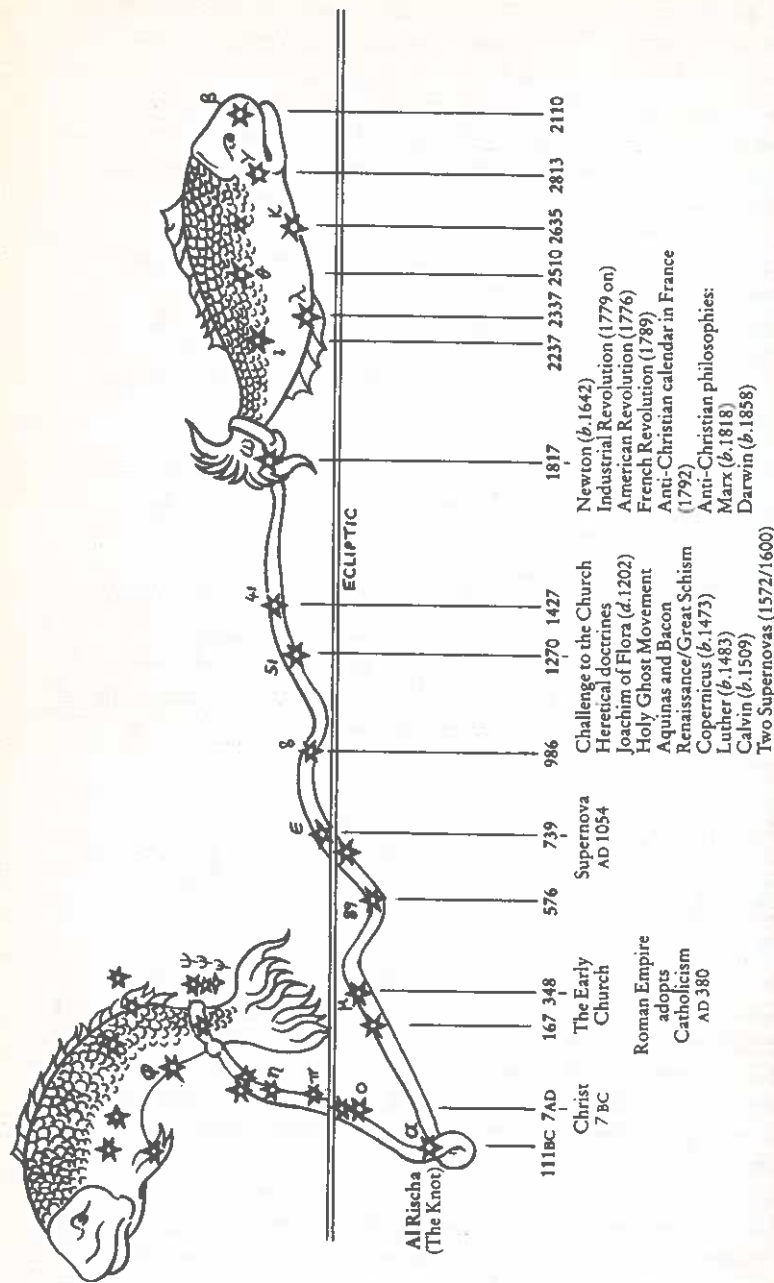


Figure 1.3 The Age of the Fishes.

fish, the fish of spirit, the Good and the Light. As the Equinox Point moved through the constellation, passing through the first fish, the Church was founded and Christianity developed. It flourished as the Spring Point moved along the cord uniting the fishes but then, as the Spring Point arrived mid-way between the fish, the challenge to the Church and the predictions of Antichrist began. Jung describes the heretical doctrines which arose to question and weaken the authority of the Church and the schism which it suffered during the Reformation in the sixteenth century. From this time on, during the Scientific revolution of 1500–1700, an 'enantiodromian' or mirror image process set in as the Spring Point began to creep along the cord towards the second fish. In contrast to the first fish swimming upwards in a 'Gothic' striving towards the heights, this second fish swims horizontally outwards. Jung likens this to the voyages of discovery and the conquest of nature which have taken place since the Reformation, and suggests that:

The vertical was cut across by the horizontal, and man's spiritual and moral development moved in a direction that grew more and more obviously anti-Christian.¹²

The Spring Point reached the first star in the second fish's tail, Omega Piscium, around 1817. Although this is the fish of Antichrist, its manifestations are not embodied in any one person or messiah. Rather, they are revealed in philosophies, 'damnable sects', and an 'evil and magical law' which is 'utterly contrary and inimical to the law of Christ'. Jung cites as an epitome of this the enthronement of the Goddess of Reason in Notre Dame after the 1789 French Revolution. Human Reason is now exalted in the place of the Divine Law. Antichrist is expressed in scientific materialism, in the nineteenth-century rise of Darwinism, and in the growth of such anti-Christian thought as Marxism (Marx was born in 1818!).

Thus for Jung, the precession of the equinoxes through the constellation of Pisces carries the story of the religious history of the west. Jung is at his most persuasive and elevating here. His work is of the highest order of astrological poetry with its blend of technical skill and symbolic sense, its depth, its scale and scope and the inspiration it offers. It is possible to think through and amplify his material in ways which both confirm and extend it. For example, Blake's voice, the 'voice of the bard who present,

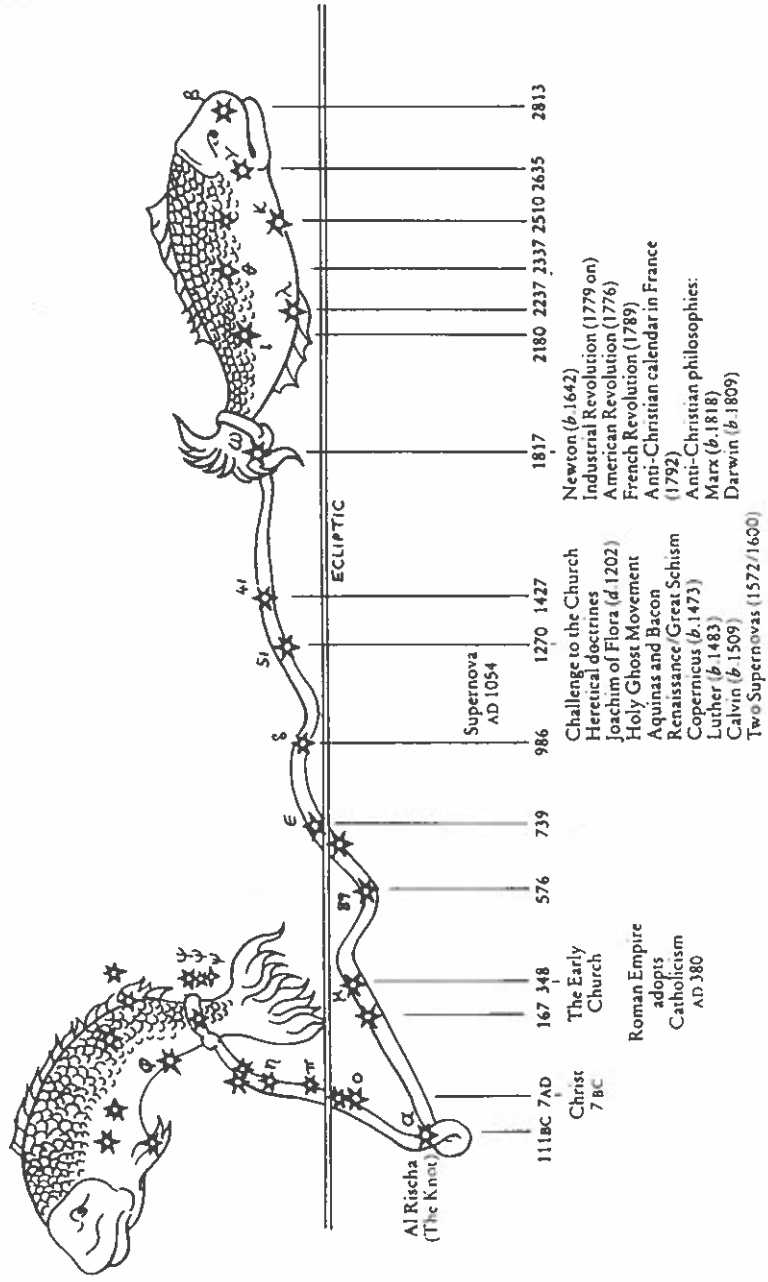


Figure 1.3 The Age of the Fishes.

Jung and Astrology
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past and future sees', was heard in England with its cry of the Lamb and the Tiger, innocence and experience, Urizen and Los, as Uranus was discovered and the Spring Equinox Point moved towards the second fish. The first complete copy of 'Jerusalem' was engraved between 1818 and 1820. Blake, a visionary poet, is concerned not only with Christianity but with the struggle of the spirit in a materialistic age.

The implications of *Aion* are extraordinary, so how does Jung explain the correspondence he has so powerfully demonstrated? He is certain that there is no evidence in the old literature that Christian fish symbolism was derived from the zodiac. In addition, he considers that astronomical factors do not 'cause' these historical developments, but they correlate acausally in a 'synchronistic' manner. He posits a collective psyche which has both conscious and unconscious components, operating autonomously across time and space through our common cultural myths and representations. The unconscious, collective psyche projects itself onto the external world, creating a sense of transcendental meaning. In other words, there is a pattern, an order, a meaning to life which transcends individual understanding. It is revealed in our perception of the order of the cosmos but it has emanated from our collective projection. That projection is humanity's image of what Jung calls the Self.

Both the collective and the individual psyche unconsciously carry this image of the Self, an image of order and wholeness, and moving towards this image is part of the work of Jungian analysis.¹³ It is an on-going process to effect a reconciliation of opposites within the individual psyche. Jung's study of the Christian era is primarily a study of Christ as a symbol of the Self. Collectively, mankind has taken Christ as an image of the Self but has seen in Him only light, excluding the dark half, the Shadow. The collective unconscious has compensated for this exclusion by projecting a collective shadow onto the heavens and into the world. This darker half has been seen either as evil or, in its feminine form, as the impossibly exalted Virgin Mother, thereby repressing the 'animal' nature of sexual reproduction. The question of the reconciliation of opposites is thus to be found in both Christianity and in the individual's struggle to realise the Self, a process which Jung terms 'individuation'. On its grandest scale, at the collective level, Jung turned to astrology and the symbolism of the Great Ages in order to symbolise this process. Later, in Chapter 3, we shall see how he turns to astrology

yet again in order to symbolise the same process at the individual level, through his work on the 'night sea journey'.

What is the place in our astrology of Jung's work on the Age of Pisces? As he discovered, it was Muentzer who, in 1825, emphasised the correlation of fish symbolism with the birth of Christ. Muentzer himself refers back to the work of Abarbanel (1437-1508) and this is the earliest source cited.¹⁴ There seems to have been no astrologer who actually did predict the course of western civilisation from *precession* in the manner employed retrodictively by Jung. The remarkable predictions that were made had as their astrological foundation the Jupiter-Saturn cycle. Nor does there appear to be any indication that precession was accorded a symbolic significance in classical, medieval or renaissance astrology. Traditional cosmology and astrology constructed various models for 'great ages', but all the evidence points to the symbolism of the Precessional Cycle as a creation of nineteenth-century astrology.¹⁵

Several twentieth-century astrologers have developed this symbolism. Margaret Hone gives a typical example in her *Modern Textbook of Astrology* where she offers a potted history from the Age of Leo through to the supposed beginning of the Age of Aquarius, 10,000 BC to AD 2000.¹⁶ For instance, ancient Egypt is of the Age of Taurus with such Taurean values as the worship of the Bull and the building of pyramids. The deliverance of the Israelites out of Egypt by Moses, the crossing of the Red Sea, the prohibition of bull worship and the introduction of a new law, the Ten Commandments, can all be seen as indicative of the change of era from Taurus to Aries.

The approach presented by Margaret Hone, like that of almost every author who has discussed the precessional Ages, takes as its basis the 'zodia noeta', the sidereal zodiac of twelve regular 30 degree signs. The effect of this is to produce Ages of exactly equal length, 2,156 years each. A major problem with this is the lack of agreement about the correct starting point, given that the constellations themselves are of different shapes and sizes and frequently overlap. Depending on where the point 0 Aries in the sidereal zodiac is located against the constellations, very different dates have been given for the supposed commencements of each Age. Dane Rudhyar avoids such problems by generating great ages from the stars through which the Polar Axis rotates.¹⁷ This is an interesting idea, but Rudhyar does not offer any specific symbolism or interpretation for different phases of the cycle, and

his suggestions do not appear to have been substantially developed.

Jung stays with the precessing equinox, but he employs a method that is quite different to that of other astrologers. Instead of using the sidereal zodiac of equal 30 degree signs (zodia noeta), he has directly employed the 'morphomaton' of Pisces, the unequal form of the constellation as we define its image in the night sky. Further, he has shown the historical unfolding of the Age of Pisces by reference to the actual stars of the constellation. *Aion* was first published in German in 1951, and in English in 1959. Since then, its implications have slowly begun to percolate into astrological thinking. Robert Hand, inspired by Jung, follows his method and has enhanced the technical discussion by a detailed dating of the contacts of the Spring Equinox Point with the stars of Pisces.¹⁸ He has also elaborated the symbolism by pointing out that the first star in the constellation has been designated 'Alpha', even though it is not the brightest star of Pisces. Since the first star of the second fish is 'Omega', Christ's statement, 'I am the Alpha and the Omega', takes on a curious stellar correlation.

Although Robert Hand develops certain of his own ideas concerning religious history, the substance of his work is a direct reflection of Jung's astrological thesis. He follows Jung's view that the phenomena are to be understood as acausal and synchronistic, a result of the projection of collective psychic contents:

We create our universe, which in turn recreates us in its image of our image. Synchronicity is essentially the result of a feedback loop between the psyche and the physical universe as the psyche perceives it.¹⁹

He also accepts from Jung an inherent limitation to the cultural scope of this symbolism. Because different cultures have different symbols, the Christ-Pisces correspondence

... represents the projection of the psychic, collective energy of the West only, until modern times.²⁰

However, Geoffrey Cornelius, another astrologer inspired by *Aion*, has shown the same precessional symbolism at work beyond this apparent limit.²¹ For a start, the historical

correspondence of the Age of Aries is hardly less extraordinary than that of the Age of Pisces. If we look at the constellation of Aries (figure 1.2a), its three brightest stars, Hamal (El Nath), Sharatan and Mesarthim, are close together in the head of the Ram. This image suggests a bunching of the sign's significance and power in one focus. This well fits the symbolism of Aries, just as the sprawling and indistinct constellation of Pisces suits the Piscean astrological character. We might expect, therefore, major significant developments of the Age of Aries when the Spring Equinox Point was passing through this cluster of the three bright Aries stars. The Point moved from Sharatan in 713 BC to Hamal in 446 BC. This period of 276 years was indeed seminal for world history. Gautama Buddha was born some time during the seventh century BC, initiating one of the great world religions which spread rapidly throughout the eastern world. Then in 551 or 552 BC, the birth of Confucius marked the supremely formative period for the civilisation of China, creating forms in which it was to flourish for two and a half millennia. Furthermore, in the very same few decades, we find the rise of the Greek City States and what has been described as 'the self-realisation of Greece'.²² The origins of western civilisation are, therefore, also rooted symbolically at this pinnacle point of the Age of Aries.

Hence major formulative periods in three great world cultures can be shown to correlate, independently and yet synchronistically, with the precession of the Equinox Point through the head of the Ram. Cornelius has also taken the Pisces symbolism further by demonstrating its appropriateness for a key change in Buddhism. The development of Mahayana (Greater Vehicle) Buddhism, with its central precept of the Bodhisattva who renounces (Pisces) individual enlightenment (Aries) for the sake of all sentient beings occurred alongside the origins of Christianity as the Spring Point left Aries and entered Pisces.

These insights leave completely open the issue of how such correlations work. If the symbolism is appropriate to the cultures of China and India, then it appears less obviously a projection of the 'eastern psyche' because their astrologers are using different symbolisms. This is especially true of ancient Chinese astrology which has a quite different symbolic form. The astrology is understood by Jung and Hand to work 'acausally', through the projection of psyche onto the heavens. Yet a similar logic of projection, or 'feedback loop', is not so readily adopted

in general practice by most astrologers, including Hand, when it comes to the workings of natal astrology. In nearly every other astrological situation, the phenomena are treated as relatively 'objective', in the sense of being independent of psychic participation or projection by the individuals concerned. As we shall see later, this dilemma between psychic projection and objective phenomenon seems to arise whenever Jung's concept of synchronicity is invoked as an explanatory principle for astrology.

Jung's thinking on the Age of Pisces has been seminal for astrologers. The work is influential because it reveals astrological symbolism on a grand scale, working on an edge between astronomical facts and subjective imagination. In recent centuries, the rational, causal philosophy of the second fish has been the prevailing spirit in the West. It has been more highly valued and equated with truth because it deals with matter and with 'real' things. Non-rational approaches, accepted as art or poetry, have gradually been devalued because they are 'imaginative' and, by implication, less real and, therefore, less true. A divide has arisen between mythopoeic and rational thought, one privileging divination whilst the other privileges scientific method. Part of the problem for astrologers is that our practice touches upon both of these ways of thought and we experience ourselves straddled across the subject-object split. We are both diviners and scientists, and this is true of Jung, too. His work with the psyche and such mantic practices as astrology and the I Ching shows him moving as a diviner. Yet there is also a scientist in Jung, enticed by objective truths and empirical evidence. He wrote *Aion* at the culmination of his life when he was studying alchemy and discussing the alchemical marriage, the union of opposites in the Self. His work on Christ and the Age of Pisces is pure philosophic gold, revealing the union of diviner and scientist in Jung himself. As we shall see, however, he had been attempting to perfect such a coniunctio for well over half a century.

2.

JUNG, FREUD AND THE OCCULT

Jung's work on the Christ symbol is the culmination of a lifetime's interest in the psychology of religion. Religious issues had always been in the foreground for him because his father and eight uncles were all parsons. In his autobiography he refers extensively to the effects of such religious influences in his childhood and to his secret, pagan rebellion against the aridity of the Church when he sensed that the Christians around him did not know the workings of divinity. Jung was an only child until the age of nine and, like many lonely little boys, in the absence of another to share his world, he crossed into the realm of magic and taboo, carving a tiny man to hide in the attic as a talisman of his secret, other half.

However, not all the family were clergy, and his pagan legacy was inherited from his mother. His astrologer daughter, Gret Baumann-Jung, convincingly locates Jung's mother in his birthchart (see figure 2.1) as the Taurean Moon conjunct Pluto.¹ He described his mother as 'rooted in deep, invisible ground', and with the Moon also square to Uranus, he experienced her as having an unexpected second personality, uncanny and frightening. Although she was a parson's daughter and a parson's wife, she sometimes spoke from this darker half, inherited from her own father. Throughout her childhood he had held weekly conversations with his deceased first wife and she had been made to stand behind him when he was writing sermons in order to ward off bad spirits. Jung was no stranger to the world of spiritualism and the uncanny, both in his mother and amongst the local country folk.

Jung's early religious development was, therefore, deeply ambivalent, with the devout and rather dull Swiss Protestantism of the late nineteenth century masking an earthy and primitive

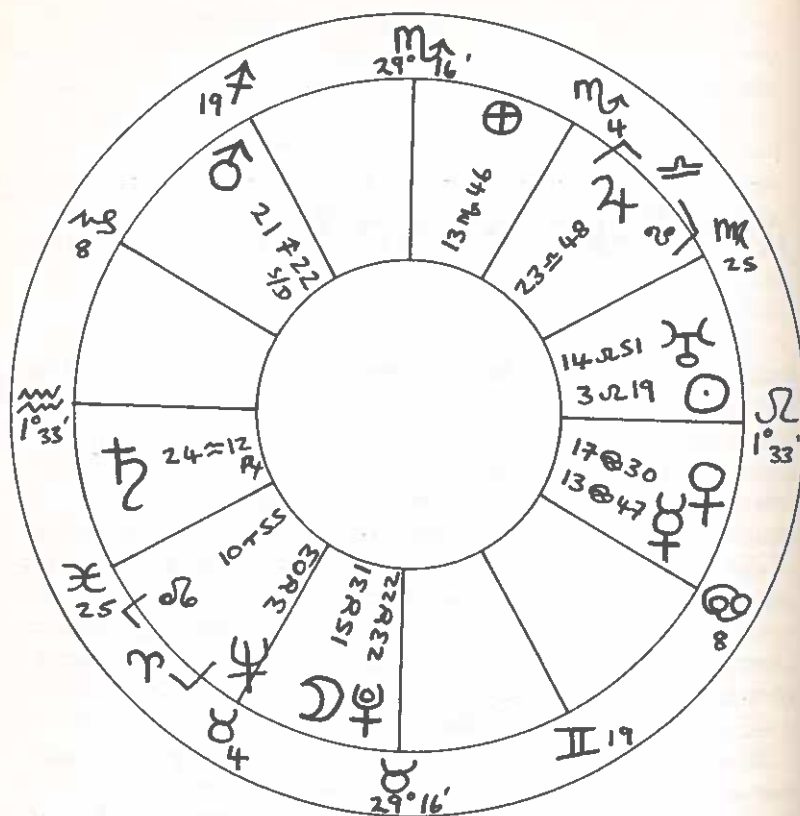


Figure 2.1 *Jung* 19.32LMT=18.55GMT, 26 July 1875, Kesswil, 47N36 9E19. (Source: Gret Baumann-Jung)

spiritualism. Throughout his childhood and well into his teens he experienced two conceptions of himself, which he named his Number 1 and Number 2 personalities. As a schoolboy, Number 1 lacked confidence and seemed less intelligent, clean and decent than other boys. Jung saw himself as

... a passing phenomenon which bursts into all kinds of emotions, like a flame that flares up quickly and then goes out.²

As a student this Number 1 remained disagreeable, undisciplined, childishly disappointed and incoherent. He sought

action and wanted to deal with the here and now. This same Number 1 personality studied science and was ambitious to get on. He wanted status and a civilised life-style, and nothing depressed him more than remembering that there existed another conception of himself. Jung eventually recognised in Number 1 the 'ego', the bearer of a flickering candle of consciousness, which must at all costs be protected from obliteration by the Number 2 personality.

What of Number 2? Jung describes his childhood conception of him as follows:

This 'Other' was an old man who lived in the eighteenth century, wore buckled shoes and a white wig and went driving in a fly with high, concave rear wheels between which the box was suspended on springs and leather straps.³

The 'Other' was associated with a stone which Jung used to sit on, musing to himself whether he was sitting on the stone or whether he himself was the stone on which he sat. Number 2 was the 'timeless, imperishable stone', part of a secret life, Jung's childhood dream of a phallus⁴ and the manikin stashed away in the attic. He was lonely and alienated from others because he felt that he knew something which they had not experienced – the nature of grace. He identified with God and was close to nature, night and dreams. The Other was 'the breath of the great world of stars and endless space'; he had a numinous quality and was in sympathy with the uncanny side of his mother. Number 2 carried meaning and historical continuity, in contrast to the 'incoherent fortuitousness' of Number 1's life. He was a superior intelligence and had to do with the creation of dreams. Jung tells us:

... in him [Number 2] light reigned, as in the spacious halls of a royal palace whose high casements open upon a landscape flooded with sunlight.⁵

It is tempting to look for these personalities in his chart, and Gret Baumann-Jung has suggested that Saturn and Uranus carry the signature of what Jung calls their 'play and counterplay'. There seems to be little dispute about the approximate time of Jung's birth, and the times commonly suggested differ between the earliest and the latest by about 20 minutes.⁶ This interval is

sufficient to change the rising sign from Capricorn to Aquarius. Jung seems truly on the cusp, coming into life under both Saturn and Uranus. Gret Baumann-Jung uses a map with the Ascendant in the first degrees of Aquarius, and this seems to be a highly appropriate horoscope for Jung. She convincingly demonstrates that transits and progressions of Saturn and Uranus signify key developments in her father's life and work. For example, she observes that when he was writing *Mysterium Coniunctionis*, the Sun was progressing through trines first to Saturn and then to Uranus, uniting the Number 1 and Number 2 personalities. When Jung died, the two planets had finally come into progressed opposition.

How well do the descriptions of Number 1 and Number 2 fit the symbolism of Saturn and Uranus? Part of Jung's description of Number 1 shows this as conventional, ambitious and scientific. Saturn strongly placed in his horoscope signifies his formidable intelligence, his Aquarian search for principles, his propensity to be dogmatic (fixed air), and to take an objective stance. This is Jung the rationalist with his theoretical structure of the psyche. Moreover, Saturn's old rival, Jupiter, is in a close supporting aspect. Jupiter in Libra in the 8th house is indicative of occult philosophy and it emerges in a key element of his theory that the unconscious is compensatory and seeks to restore an imbalance (Libra) created by the conscious attitude (Saturn in the First). After his breach with Freud and psychoanalysis, the ordering intelligence of this air trine was brought fully to bear on the vast themes of symbolism and mythopoeic thought.

This might lead us to follow Gret Baumann-Jung and see Saturn as fulfilling the Number 1 conception. However, Jung's description of Number 2 equally evokes Saturn – the old man, the stone, the historical sense – and its square to Pluto – dark, uncanny, carrier of secrets. As a further confusion, both Number 1 and Number 2 personalities are also described in striking images of light and fire, pointing away from Saturn in Aquarius and more towards the Leo placing of Uranus. It appears that, to some extent, each of the personalities is described in terms of both planets and cannot be exclusively assigned to one only. The two planets reveal themselves *together* at key times in Jung's life. In his twelfth year he had a peak experience in which he emerged from a 'wall of mist' which had always seemed to be behind him. Notice how his Sun at birth is closely square to misty Neptune, but that the first planet it joins up with as it moves forward in

time is Uranus. It is obvious from the horoscope that this will signify 'a fateful year'. In a moment of revelation

... I knew all at once: now I am *myself*! ... at this moment I *came upon myself*. Previously I had existed too, but everything had merely happened to me. Now I happened to myself. Now I knew: I am myself now, now I exist ... there was authority in me.⁷

The Sun discovers Uranus, co-ruler of the Ascendant – 'I came upon myself'. Yet as Gret Baumann-Jung points out, this period coincides with a transit of Saturn across Jung's Sun – 'there was authority in me'.

Play and counterplay between the two planets is seen again when Jung returned to the stone he had sat on as a child:

Thirty years later I again stood on that slope ... I thought suddenly of my life in Zurich, and it seemed alien to me, like news from some remote world and time. This was frightening.⁸

The symbolism sounds like Saturn – thirty years, stones, alienation, time and fear – yet this happens around the time of his Uranus Half Return.

The difficulty of finding an unambiguous symbolism for Jung's two personalities draws us back to the subtlety of his own definitions. He emphasised that his lifelong struggle between the two conceptions did not imply dissociation in a psychiatric sense, since 'it is played out in every individual'. If Jung is correct, and the double conception is fundamental to human nature, then we cannot expect to locate and permanently fix a specific symbolism for this duality in any single configuration of the natal horoscope. It will play and counterplay through any and all of the symbols, especially where these are expressive of duality and contrast either in themselves or in combination. Saturn and Uranus carry the duality without defining it. The potential for dissociation arising from such a split is expressed in the disruptive Uranus in the 7th which belongs in itself to neither Number 1 nor Number 2. A more primal expression of the same duality may be found in the symbolism of the lights. The Sun, a masculine, ordering principle, is in Leo, an intuitive fire sign. The Moon, a fluid, feminine force, is in Taurus, a sensation-oriented earth sign. Both are squared by disintegrating and chaotic trans-Saturnian planets. These squares suggest a complicated mode of

expression for Jung's dualism: whichever factor is at any one time informing his thought, the other cuts across to disrupt it. Jung's gift lies in a rare ability to move within such dualism.

In this context, it becomes clearer that when Jung is describing Number 1 and Number 2 personalities, he is describing differing qualities of what can best be named as Soul. As a student Jung was influenced by Kant, who had given expression to this phenomenon. In one of his earliest lectures on psychology, given to the Zofingia student society, Jung quotes Kant's belief that

... the human soul dwells in an indissoluble communion with all the immaterial natures of the spirit world ... receiving from them impressions of which, in its human nature, it is not conscious as long as all goes well.⁹

Kant is suggesting that the Soul has two differing orientations, one which centres on our worldly concerns and the other which has contact with the spiritual realm. In our everyday living, this relationship is taken for granted and only when life becomes abnormal do we become more conscious of the Soul's spiritual dimension. One orientation, like Jung's Number 1, is concerned with its own particular history and identity as it attends its present worldly activities. The other orientation is the connection with God's world, the eternal, the intelligence beyond space and time which communes with 'the stars and endless space'. Jung believed that psychiatry should concern itself with Soul because people for whom things were not going well, people with 'sick minds', were able to perceive the spiritual realm. Jung's later understanding of psyche comes directly from this conception. As a young man he was deeply indignant that the intellectual climate of his day in both science and the humanities did not pay heed to the nature of soul. In the Zofingia Lectures, we see a naïve medical student who has been in the presence of the dead, witnessed the body without its life force, and thus knows irrefutably that soul exists. With such experience, he comments:

It is a strange Something that is removed from the body, a Something that contained the will to live ... an elementary force, a vital principle ... Let us boldly assign to this transcendent subject the name of 'soul'. What do we mean by 'soul'? The soul is an intelligence independent of space and time.¹⁰

Jung's Zofingia Lectures were an attempt to address the

manifestations of soul in a hostile modern age. If the soul is an intelligence independent of time and space, then it would manifest in ways which defy our usual understanding of time, space and causality. This helps us to understand Jung's early interest in a whole gamut of paranormal phenomena and extreme or unusual states, including hypnotism, telepathy, premonitions, prophecy, clairvoyance and spiritualism. He demanded that psychology should be concerned with soul, and if soul manifested through occult phenomena, then it should study these, too.

This is far from being merely a young man's theorising. Quite apart from Jung's attention to dreams, experiences of a manifestly paranormal nature were decisive in the course of his life. He recalls two incidents which influenced him at a time when he was at a crossroads in deciding which branch of medicine to specialise in. The first involves an old walnut table. He was sitting at home with his mother when

... Suddenly there sounded a report like a pistol shot ... My mother was sitting flabbergasted in her armchair, the knitting fallen from her hands ... Following her eyes, I saw what had happened. The table top had split from the rim to beyond the centre, and not along any joint; the split ran right through the solid wood. I was thunderstruck. How could such a thing happen?¹¹

His mother, in her dark second voice, declared this incident to 'mean something', but Jung was foxed about it. The second event occurred a few weeks later when another 'deafening report' was heard coming from a sideboard. When Jung opened the cupboard, he found that the blade of a bread knife had snapped off into several pieces. The next day, Jung took the knife to a cutler who declared there was no fault in the steel and that it could not have shattered on its own. Jung was 'profoundly impressed' and now believed, as his mother had said, that two such incidents coming together must mean something. When a group of relatives were having a seance a few weeks later and wanted him to meet the medium, his cousin, Jung immediately thought of the strange incidents in his home, and conjectured that they were somehow connected with the medium. He attended these seances for over two years, sometimes with his mother, and his account of them later became the subject of his doctoral dissertation, 'On the Psychology and Pathology of So-

Called Occult Phenomena'.¹² Gret Baumann-Jung is emphatic that it was directly as a consequence of these paranormal incidents that her father chose to specialise in psychiatry.¹³ From the beginning, then, Jung's psychiatric interest stemmed from his contact with the paranormal. He believed that such uncanny phenomena were pointers to aspects of the soul which we do not normally see. He was attempting to bridge the occult and psychology in an academic framework, and common to both worlds was soul, or psyche.

How are these events shown in Jung's birthchart? Gret Baumann-Jung notes that Uranus was crossing his Scorpio Midheaven when the table and knife incidents occurred, indicating both paranormal phenomena and his career change into psychiatry. His doctoral dissertation on mediumship coincided with his Lunar Return, and his Moon closely square Uranus aptly symbolises the psychiatric-occult parallel. The Moon is by tradition Queen of the Night, ruling over dark, mysterious realms, the sea and the tides, the mother and the womb. She has always represented the unknown and as such she is a symbol *par excellence* of the unconscious. As one of the 'lights', she carries the power of sight, but this is the occult 'second sight' in contrast to the daylight of the Sun. Her ability to eclipse the Sun gives her the power of blinding or occulting, just as the vision of the unconscious or the second sight of occultism may obliterate the precious light of consciousness. Her monthly cycle has been known from ancient times to symbolise the tide in the affairs of men and women and, as any busy medic in an institution will tell you, the inmates become restless when the Moon is at her Full. She is also traditionally a symbol of Soul, as compared to Spirit which is universally symbolised by the Sun.

The lunar realms of the Unconscious, the lunatic and the occult – realms of the soul – fascinated Jung. As we have seen, his Moon is in contact with two outer planets, square to uncanny Uranus and widely conjunct Pluto, lord of the Shades of Hades. The last planet she conjoined before Jung's birth was the remaining trans-Saturnian planet, Neptune. These contacts with outer planets signify an interest in matters which go beyond the containment of Saturn's boundary, the realm of the known. Jung invited his Zofingia audience

... to walk ... along the Stygian banks to the realm of the shades.¹⁴

Here he directly speaks his horoscope: Moon in Taurus in the 3rd house, conjunct Pluto. Later, as a qualified psychiatrist, his work at the Burgholzli asylum brought him into daily contact with individuals who lived their lives as 'shades'. In his letters to Freud, closeted in the consulting room with the hysterics, Jung comes across as the one in the front line, traversing those Stygian banks. Like the Moon with the outsider planets, he is in the clinic, with the lunatics in the 'loony bin'. Freud's ideas addressed the sickness of soul which Jung came across in the insane. He was anxious to test out Freud's anal theories, faced with the reality of patients who smeared themselves with excrement and a young catatonic who 'drank up half the chamber pot of a fellow sufferer, with obvious relish'.¹⁵

Jung began corresponding with Freud in 1906 and for seven years they discussed every aspect of psychoanalysis. On the surface, their intellectual rapport was tremendous and at their first meeting, they 'talked virtually without pause for thirteen hours'.¹⁶ From the beginning Jung did not disguise his 'dabbling in spookery',¹⁷ and as early as 1907 he was made an Honorary Fellow of the American Society for Psychical Research, for what he ironically refers to as his 'services to occultism'. Yet despite much apparent agreement between them, Jung could not go along with Freud's attitude in these matters. He maintains that Freud could not acknowledge the 'mystical' side of himself or of others: 'he suspected it, and insinuated that it was repressed sexuality'.¹⁸ And when it came to manifestly paranormal or occult experiences, a clash was inevitable. Jung tells us:

What Freud seemed to mean by 'occultism' was virtually everything that philosophy and religion, including the rising contemporary science of parapsychology, had learned about the psyche.¹⁹

It is in this light that we begin to unravel the significance of the extraordinary events that occurred on the last evening of Jung's visit to Freud in Vienna at the end of March 1909. This marks a turning point in the relationship between the two men. Freud, in his own words, declared Jung as 'eldest son', and anointed him 'successor and crown prince' of the psychoanalytic movement. But something happened that was to wound him bitterly, divesting him of his 'paternal dignity'. The two men, as is evident from Jung's letter after the event,²⁰ had been discussing case histories, and it is quite likely that the reason the conversation

turned to a discussion of the paranormal is that one of Jung's schizophrenic patients had manifested some 'first-rate' spiritualistic phenomena. As Jung questioned Freud about his views on occult phenomena, he became irritated by Freud's materialistic approach. Jung found it difficult to check a 'sharp retort' on the tip of his tongue and he then had a peculiar sensation:

It was as if my diaphragm were made of iron and were becoming red-hot – a glowing vault. And at that moment there was such a loud report in the bookcase, which stood right next to us, that we both started up in alarm, fearing the thing was going to topple over on us. I said to Freud: 'There, that is an example of a so-called catalytic exteriorisation phenomenon.'

'Oh come,' he exclaimed. 'That is sheer bosh.'

'It is not,' I replied. 'You are mistaken, Herr Professor. And to prove my point I now predict that in a moment there will be another loud report!' Sure enough, no sooner had I said the words than the same detonation went off in the bookcase.²¹

We don't need Jung's mother to tell us that this 'means something'. The incident is a catalyst, not just for Jung's relationship with Freud, but for his place in psychoanalysis. It is a marker in the history of the psychoanalytic project itself. This is the third and most devastating of the series of paranormal 'reports' which marked Jung's journey into psychiatry and then psychoanalysis. But unlike the first two, Jung is directly and physically implicated, a participant and no longer simply an observer. Freud was shaken and hurt that such a thing should happen just as he was offering Jung the greatest honour he could bestow. He awkwardly rationalised the event in a letter as the 'compliance of chance' and referred to the paranormal as the 'spook complex'.²² Jung did not reply for nearly a month. Freud later considered the incident was related to a gas leak. Jung was left with the feeling that he had 'done something against' Freud but he also felt he had become free of Freud's 'paternal authority'.²³

Much later, in his autobiography, Jung connects this incident with another discussion with Freud.²⁴ Freud asked Jung to promise that he would never abandon the sexual theory because it must become a dogma, an 'unshakeable bulwark'. Jung recalls:

In some astonishment I asked him, 'A bulwark – against what?' To

which he replied, 'Against the black tide of mud' and here he hesitated for a moment, then added – 'of occultism.'²⁵

'This was the thing', declared Jung, 'that struck at the heart of our friendship.' What is this thing? The split between Freud and Jung is frequently taken to be related to the differing emphasis they give to the sexual theory, with Freud understanding that psychic energy has a sexual basis while Jung sought a more generalised concept of libido. Indeed, at this time, psychoanalysis was under pressure to play down its emphasis on sexuality. Yet the debate on sexuality avoids the question of soul raised by Jung. He perceived that psychoanalysis and the occult shared a concern with the nature of soul. The 'thing' dividing Freud and Jung is, therefore, not, at root, sexuality – it is *occultism*, and just behind that the even greater question of religion. Freud believed that the *occult* was a 'dark tide of mud' and he sought to keep analysis clear of occult connections. The 'unshakeable bulwark' which he would use in order to achieve this objective was the sexual theory itself. Freud was not only suppressing the connections between analysis and the occult, he was also using the sexual theory as the agency of that suppression.

However, Jung's description of these events, written decades later, tends to oversimplify the position of Freud in 1909. Freud's attitude to the question of occultism was highly ambivalent, and far from a straightforward scepticism. His biographer Ernest Jones found in him

... an exquisite oscillation between scepticism and credulity so striking that it is possible to quote just as many pieces of evidence in support of his doubt concerning occult beliefs as of his adherence to them.²⁶

From Jones' account we learn that throughout his life Freud gave credence to the significance of coincidences and of random numbers, such as those on tickets, and he maintained several minor but significant superstitions. There is no indication of him being especially closed-minded in response to the enthusiasm for occult researches shown by two of his closest colleagues, Jung and Ferenczi. From 1910, under Ferenczi's influence, he explored spiritualist phenomena and formed the view that there was a kernel of truth in some apparently fantastic claims, that kernel being telepathy. Freud's curiosity increased to the extent that he

too became a member of the Society of Psychical Research, and his approach lent itself to uncovering, in the work of analysis, instances of telepathy which would not ordinarily be accessible to psychic research itself.²⁷ As late as the 1920s, to the consternation of several colleagues, he seriously contemplated aligning psychoanalysis with psychical research. At the same time, he never lost a sceptical and rational attitude. His acceptance of telepathy is partly due to the fact that, of all the types of occult phenomena, telepathy can most easily be reduced to a positivist explanation.

In order to understand the relationship of occultism and psychoanalysis, we should keep in mind a distinction between parapsychology and occult philosophy. Freud's sympathy with the former, which had a fair degree of academic prestige at the turn of the century, should not be mistaken for a tolerance of the latter. Hence, Freud was interested in the possibility of annexing parapsychology into analysis, whilst keeping it completely clear of traditional occult philosophy with its magical and religious connotations. The founder of psychoanalysis knew full well that any link with occultism outside of a strict scientific framework would have blighted the repute of analysis.

The irony in this was that Freud had chosen in Jung an heir apparent who had all the right contacts and credentials, but who ultimately would not be willing to suppress his experiences of the uncanny for the sake of either an academic career or the psychoanalytic throne. Yet in 1909 Jung's position was scarcely less ambivalent than Freud's. Up to this time he had been pursuing an academic and professional career, and his work had been couched in the respectable language of medical and psychiatric science. Throughout his life, Jung never lost his respect for scientific and academic prestige.

However, he also held on to the inspiration acquired in his student days concerning the soul, and he knew that psychoanalysis and the occult were integrally linked. Until the contact with Freud, however, he had not been able to conceive of the relationship through which his own experience of his Number 1 and Number 2 personalities worked. He had come to Freud originally because of the older man's theories of repression. Perhaps these theories interested Jung because, when he had dreamed of Number 1 as the precious light of consciousness, he had made a deliberate decision to suppress his Number 2 personality. At the moment he became Crown Prince,

he was, therefore, being forced to suppress Number 2 even further. In such an ambivalent position, Jung was unable to voice his retort directly and so it made itself heard by other means. His anger at being suffocated by Freud – the red-hot diaphragm – became uncontrollable and indirectly exploded, attempting to over-topple Freud's bookcase, the whole edifice of Freudian theory.

But what would happen if, at this point, we do as Freud asks and refuse to abandon the sexual theory? Can we apply it as a bulwark against this little occult incident? How come that, in his conversations with Freud in Vienna in 1909, Jung should wish to detonate Freud's bookcase? Let us look for a moment at Jung's more personal circumstances. By now he was a married man and a psychiatric doctor, but he was treading quite a tightrope. The year 1909 was a decisive one for him by the end of which he would have moved house, quit a steady job, gone freelance, visited America for the first time and taken up a study of mythology. When he arrived in Vienna to see Freud, he was in a fairly spent condition. As senior doctor in the Burgholzli he had been overworked and exhausted all winter by patients, students and endless administrative duties. His marriage was under pressure and he and his wife Emma had been living above shop at the asylum with a 4-year old, a 3-year old and a young baby. Various bouts of flu had 'played the devil' with his health the previous year and compulsory military service had taken up yet more of his time. To cap it all, he had been under 'terrific strain' from his relationship with a female patient, Sabina Spielrein. In fact, the visit to see Freud had been delayed because of her, and this makes Jung's involvement with her during this period worthy of our attention.

Sabina Spielrein, a young Russian Jewess, had been sent to Jung by her parents when she was nineteen, suffering from severe hysteria with schizoid features. Jung treated her at the Burgholzli for a year, after which she was discharged, but she then continued to see him as an out-patient. She became one of his medical students and later an analyst herself, working with both Jung and Freud. In the transference relationship arising out of the analytic setting, she fell in love with Jung and according to Bettelheim,²⁸ all the evidence suggests that their relations were 'of the most loving and intimate nature'. Someone wrote to Spielrein's mother suggesting this, and her mother wrote to Jung, begging him 'not to exceed the bounds of friendship'. In an extraordinary

reply, Jung remarked that if she wished him to adhere strictly to his role as a doctor, she should pay him private fees. Otherwise, 'one would have to leave matters to Fate'. However, Carotenuto points out that all along Spielrein's parents had made gifts to Jung for her treatment because they believed he was not permitted to accept private fees for out-patients at the Burgholzli.

Jung further compounded the situation by accusing Spielrein of having spilled the beans to her mother, and by misrepresenting the entire affair to Freud. Since his second letter to Freud in 1906, Jung had sought advice on Spielrein's case, but when the scandal threatened to break, several times he did not tell Freud about his own conduct either with her or her parents. Even whilst admitting that he did not 'feel clean' and that his action had been a 'piece of knavery', he still did not come clean about it to Freud until months later.²⁹ However, Freud too had his secrets. Jung knew of Freud's relationship with his sister-in-law Martha Bernays, although it seems that Freud was unaware that Jung knew of this. The clandestine affairs of both men, if revealed, could well threaten the credibility of the psychoanalytic movement. In this dark, colluding atmosphere, we may expect that sexual undercurrents were pressing for abreaction and that both men had a 'case' to answer in relation to psychoanalytic ethics. As astrologers, we hear in Jung's description of himself – 'like iron', 'red hot' – the planet Mars, signifier of both anger and sexuality. Is the red-hot diaphragm an indicator that sexuality was at the root of Jung's resistance to Freud on that last evening in Vienna?

Does the sexual theory succeed as a bulwark when faced with occult phenomena such as detonating bookcases. Can we dismiss such incidents in terms of a 'spook complex'? There are several levels of interpretation here about what is being repressed. If we take Freud's line, then Jung's 'red-hot diaphragm' is in some way connected with sexuality, and we can assume this links with the Spielrein affair. Another approach is the one taken by Roustang, a Lacanian thinker, who sees the incident as Jung's resistance to Freud's 'dire mastery', his position as a father figure in relation to Jung.³⁰ Thirdly, there is a Jungian-type approach. Given the crown prince context and Freud's insistence on the sexual theory as a bulwark against occultism, the incident may be about Jung's repressed concern with soul. For Jung, to inherit Freud's project would mean the denial of his Number 2

personality, a vital dimension of Soul.

This third interpretation opens up an even more interesting speculation. The detonating bookcase is the signifier for a pivotal moment in the development of psychoanalysis, precisely on this issue of its relationship with occultism. The detonations are a 'catalyst' in that the attitude to them finally resolves the different directions of Jung and Freud. It is as if the ambivalence of the two men, compounded by their sexual and political collusions, 'exteriorised' in the bookcase. As psychoanalysis falls away from that catalytic moment, the two camps of Freud and Jung have split into an unbridgeable breach on the question of the soul.

In psychoanalytic circles, Freud's bulwark of the sexual theory still holds up against the occult today and the 'spook complex' is used to marginalise and rationalise the occult. Whether it is magic, ESP, astrology or other so-called paranormal phenomena, there is a common tendency for analysts to explain away such experiences in relation to the sexuality of their practitioners. From Jung's point of view, the repression of the spooks and bangs indicated a more fundamental inability to address the nature of the soul. Such a repression is consistent with Freud's attitude towards religion. Jung was eventually to define his concern as modern man's 'search for a soul' in an age of materialism. If psychoanalysis could not address such matters, then he had no desire to be its Crown Prince.

The bitterness of the denial of a valid concern in Jung's position is very marked in critics in the Freudian and post-Freudian tradition. Roustang offers a modern but typical illustration of the one-eyed Freudian squint. He sees the incident as evidence of Jung's own tendency towards schizophrenia. The fact that Freud was shaken by Jung's paranormal demonstration is seen as no more than Jung's attempt to draw the older man into his own madness, as if the noise in the bookcase is some kind of delusion. As with schizophrenia, such phenomena are taken to represent a dissolving of all boundaries. This reflected Jung's undoubtedly dangerous identification with psychotic patients. However, Roustang misreads Jung's position and therefore misunderstands the implication of the split with Freud. Jung was far from 'clear' in his theoretical position, as Roustang believes, because he was still ambivalent with respect to his repressed Number 2, without which his theorising would remain hollow. Hence its need to burst through as a 'catalytic exteriorisation'. Clarity did not emerge for Jung for many years, and certainly not

until after the tremendous struggles which permeate his first major work, the *Symbols of Transformation*.³¹ In 1909 Jung may have been resisting the Freudian line on the sexual theory in relation to his own sexual conduct. He may also have been resisting Freud's master-disciple advances. These are indeed significant elements of the charged emotional state which made Jung's diaphragm red hot. Yet in the light of Jung's intellectual history and later thought, these are secondary to the implications of the actual occult phenomenon.

Whatever *psychic* condition was involved, whichever interpretation we choose to adopt, there still remained an actual, loud noise in Freud's bookcase. The fact that this coincided with a conversation about the occult is an expression of the puzzling nature of reality which was to absorb Jung for a lifetime. There is some mysterious psycho-physical connection here which merits much questioning, a 'something' independent of time and space which Jung was happy to call Soul. This can equally manifest in the shattering of a knife or through planets and signs of the zodiac. There was no way Jung was going to allow this 'something' to be explained away by the sexual theory.

Astrologers may wonder about the placing of Mars – the primary symbol of the phallus and male sexuality – in the birthcharts of Freud and Jung. With Scorpio rising (see Figure 2.2), Freud's horoscope is ruled by Mars but it is technically in a poor condition, detrimented in Libra and moving in a retrograde, or backwards, motion. By comparison, Jung was born on the very day when Mars was standing still in the zodiac, having been retrograde but then about to move forwards in direct motion. It is remarkable, therefore, that both founding fathers of psychoanalysis should have Mars in its retrograde arc, and this hints at their common interest in repressed desire. However, Jung's Mars is caught on the turn and this is precisely what he does with the sexual theory – he attempts to 'turn it round'. Jung's Mars was also in religious Sagittarius and his 'dream of the phallus' when he was a tiny tot had always inspired him to believe in a more generalised, universal libido.³²

There is, however, an even more important sexual symbol in the charts of Freud and Jung. Jung's *Moon* is placed at 15 degrees of Taurus, within a degree of Freud's *Sun* at 16 degrees of Taurus. Such a contact has been accorded great significance throughout astrological tradition. The union of the 'lights' between two people offers the possibility of a 'Cosmic Marriage' because Sun

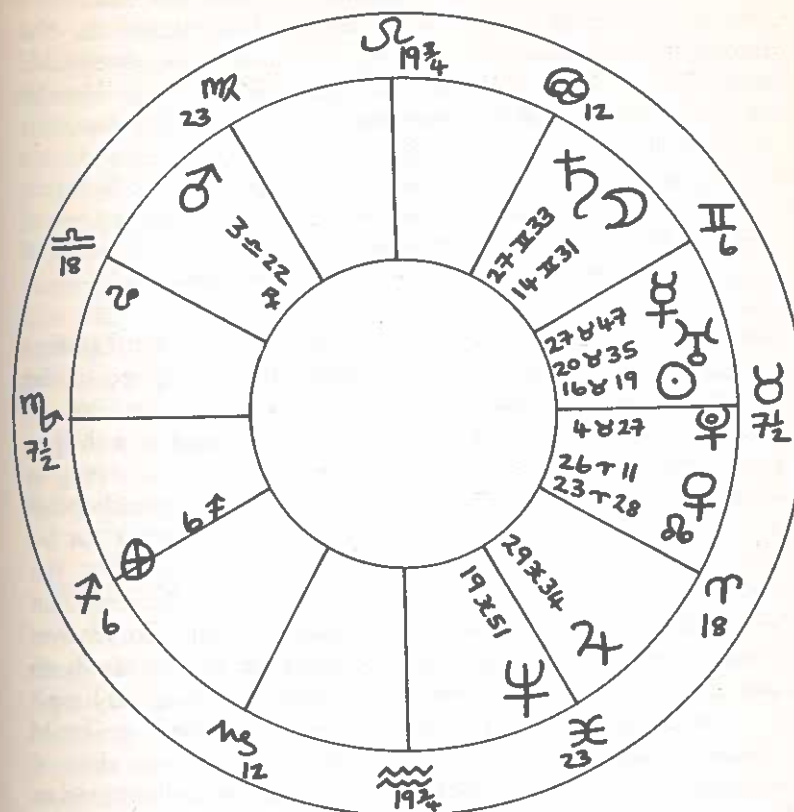


Figure 2.2 Freud 06.30LMT=05.17GMT, 6 May 1856, Freiberg, 49N38 18E09. (Source: L. Rodden, *American Book of Charts*)

and Moon symbolise the primal divisions of heaven and earth, light and dark, male and female. It suggests that the Freud-Jung relationship was an attraction of opposites, and offered both men the possibility of a sense of completion and wholeness. This was particularly important to Jung who was so concerned with his own two-fold nature. The same Sun-Moon symbolism belies the way the two men talk of themselves as 'father and son'. Initially, Jung presented himself as the novice who would learn from Freud as mentor, like the Moon as child and the Sun as father. Yet the Sun and Moon are equals in their own right. Many years later, when Jung had found alchemy, he used the alchemical

coniunctio of Sun and Moon, King and Queen, from a sixteenth century alchemical text as the image best suited to the transference relationship between analyst and analysand. Ironically, the words of Sol and Luna to each other also describe his own 'cosmic marriage' to Freud:

O Luna, folded in my sweet embrace
Be you as strong as I, as fair of face.
O Sol, brightest of all lights known to men
And yet you need me, as the cock the hen.³³

Like the Sun to the Moon, Freud was telling Jung in April 1908 – the very month when Jung's own Moon had progressed to the conjunction with his natal Sun – that he recognised in him the 'seeds of greatness'. Freud was conscious of himself as a 'bright light' and sought to make his appointed successor, 'as strong as I, as fair of face'. He knew he needed Jung, a gentile with academic connections, to further the work and to bring out his own Sun and make him shine for posterity. For Jung, the relationship brought out his Moon, so it is not surprising that he should be seeking illumination from Freud's Sun into his own lunar, occult nature. When they perform the coniunctio, both have to meet half way but Freud was not willing to take on Jung's lunar nature. His whole being stood behind his wish to 'build a bulwark' (Sun in Taurus) that would keep analysis clear of occultism. When his Sun met Jung's Moon, Freud discovered to his chagrin that the occult tide flooded in. Jung's Moon is the 'dark tide of mud of occultism' – it is the planet of the sea and tides, configured with shady Pluto in muddy Taurus. Like Canute, the king could not hold it back and Freud feared, as the Sun fears the Moon, that he would be occulted.

While Freud was the cock and Jung the hen, the marriage lasted. However, Jung himself had a prominent and angular Sun. *He* was the Leo, not Freud. A further delightful astrological play around this theme of the 'cosmic marriage' emerges in the fact that Jung was born on 26 July. This was a very special day for Freud and his family. Why? Because it was

... a day we have been celebrating for many years; it's my wife's birthday.³⁴

Are the two great 'lights' of psychoanalysis two halves of the same

coin, as the cosmic coniunctio would suggest? The symbolism not only describes the compelling fascination which the two men held for each other, but it asks us to consider that Freudian thought is masculine, paternal and active, whereas a Jungian approach is feminine, maternal, receptive. Together, they are the mother and father of psychoanalysis. We may suspect here the return of the same play and counterplay which we have seen both in the Age of Pisces and in Jung himself, with his Number 1 and Number 2 conceptions. Sun and Moon are also order and flux, rationalist and diviner. Jung, like his Moon, turned to Freud's Sun for insight into the ordering principles which might underpin the lunar flux he had encountered in the worlds of the uncanny and the insane. From an astrological worldview, neither a solar nor a lunar way of thinking is fruitful without the other and there is something in each approach which needs the other to complement and complete. Sabina Spielrein had seen this and had hoped to reconcile them. She told Freud that he and Jung

... have not the faintest idea that you belong together far more than anyone might suspect.³⁵

Yet the world of analysis is renowned for its splits and antagonisms and this heavenly marriage led to a cosmic divorce. Since the breach with Jung, Freud has been regarded as the founding father whose doctrine has framed psychoanalytic practice while Jung has been labelled as the mystic. Caught somewhere in the middle, the offspring have taken sides and continue to debate whether or not sexuality was really the problem between mum and dad.

This solar and lunar duality also gives a differing approach to the Taurean issue of practice. This was illustrated when Freud visited Jung in Zurich. Jung showed him around the Burgholzli and introduced him to Babette, a schizophrenic old lady whose case he had lectured on and written about. Born into back-street poverty with a drunkard father and a prostitute sister, Babette had become schizophrenic at the age of 39 and had remained institutionalised for over twenty years. Through his analysis of her delusions and insane utterances – 'Naples and I must supply the world with noodles' – Jung realised that there was a kernel of meaning in her paranoid ideas which, given her life story, made some sort of sense. He was trying to treat schizophrenia with psychotherapy and wanted Freud's opinion. However, although interested, Freud's main remark about her to Jung was:

... how in the world were you able to bear spending hours and days with this phenomenally ugly female?³⁶

Such an idea had never occurred to Jung who

... regarded the woman as a pleasant old creature because she had such lovely delusions and said such interesting things.³⁷

The same Moon that symbolises the 'dark tide of mud of occultism' also describes the tide of madness which overwhelms individuals like Babette. Jung recognised a similarity between images found in mythology, occultism and insanity. He was willing to engage the images in madness as far as he was able and records his surprise that the medical profession had always dismissed the insane as incurable and had not tried to search for the method in their madness. Babette's 'delusions' are 'lovely' to Jung and we see how his Moon is not only sextile to beautiful Venus, but these two female planets are also in *mutual reception*. This suggests an erotic component in Jung's interest in madness and Freud may have been quite right to question him on his attitude to Babette. Jung is close to romanticising insanity, being attracted to it without heeding, as Freud points out, a far more ordinary response to an ugly old woman and the tedium and stress involved in sitting with a schizophrenic. Jung has been criticised for a fascination with myths and images which can detract from what is actually going on in the situation at hand. In Freud's case histories, there is far more often a sense of his presence *in* the situation. With his Moon-Venus configuration, Jung may, as Freudian commentators like Roustang insist, be less able to disentangle himself from the erotic, seductive component in his clinical work. Whether the client was a mad old lady or a pretty young girl, Jung was lured. Such women became what Jung was later to call 'anima' figures, women who carried the images of his own feminine nature – his soul-image. At this time in his life, as he was to admit at a later date, his anima could only exist, like Babette, in the form of a 'diseased woman'.

In 1909, therefore, Jung was having an eventful year. Spielrein, the bookcase and the offer of the crown prince, moving house, leaving Burgholzli, America – all these disparate events marked the beginning of a shift for Jung which involved a re-assessment of his attitude towards the occult in relation to his psychiatric work. The movement is partly symbolised in his chart by a major

transit of Uranus and Neptune. From 1906 to 1910, these planets were in opposition nine times in Cancer and Capricorn and they fell as major transits on planets in Jung's horoscope (see Appendix I). When the transiting *Uranus* in Capricorn reached the opposition of Jung's *Venus*, the bust-up with Spielrein took place. In the first two months of the year, Jung felt under 'terrific strain' dealing with this 'vile scandal',³⁸ and Uranus was exactly opposite to his Venus in January. Spielrein is, therefore, symbolised by Jung's Venus in Cancer in the 6th house, the house of sickness. She is a diseased young woman under his protection (Venus in Cancer in the 6th), sent to him by her mother (sextile, mutual reception the Moon) and he gets caught up with her in a volatile and romantic attachment as Uranus opposes his Venus. In February the *progressed Moon* came to a conjunction of his *natal Uranus* in his 7th house of relationships. Spielrein is, therefore, again shown by Uranus, planet of divorce and dissociation, making contact with *both* of Jung's female planets. What is more, the bookcase incident took place in April, when Jung's *progressed Moon* made the conjunction with his *progressed Uranus*. This gives striking astrological confirmation of a link between the Spielrein affair and the bookcase incident on the eve of Jung's appointment as the crown prince. However, the issue is not only a sexual one. With such Moon-Uranus symbolism, Spielrein represents a dissociation from his lunar half.

Throughout this entire dramatic year, the Uranus-Neptune opposition repeatedly crossed Jung's natal Venus. Coinciding with this, an odd event occurred when Freud and Jung were waiting to board ship in Bremen at the start of their voyage to America. Jung was discussing the 'peat-bog corpses' – bodies preserved by the mud in peat bogs – and as he did so, Freud fainted. Jung later commented that Freud believed he did so because of Jung's death wishes towards him. However, this was the first time they had been together since Freud had known the details of the Spielrein affair and Bettelheim suggests that Freud fainted because he feared that the heir apparent would betray him in the same way that he had betrayed Spielrein. The astrology at the time of the faint was a repeat of the factor which showed at the bust-up with Spielrein: *Uranus* was opposing *Venus* for the second time. In addition, for the first time *Neptune* in Cancer was also crossing Venus, symbolising 'vile scandal' or a 'betrayal of love'. The linking together in an astrological pattern

of Spielrein, the bookcase incident and Freud's faint, confirms that a betrayal theme is in play. However, Jung's betrayal is not only of Spielrein and Freud, but of a metaphorical female, the 'diseased woman' within himself. This is not simply the feminine part of his nature, his anima or 'soul-image'. It is also the Number 2 world of the soul and its expression through the occult.

In 1909 Jung was moving towards a position in which he could no longer suppress his interest in the occult and this allows us another possible interpretation of Freud's faint. If Freud felt the danger of betrayal, he may also have felt threatened by the incoming 'dark tide' developing in Jung. Freud became irritated as Jung enthused about 'peat-bog corpses'. In this muddy reminder, Freud sensed the tide coming in and attempted to repress the link between analysis and the occult. His Sun in Taurus conjoined with Jung's Moon and the bulwark didn't hold up. Freud *fainted*. This is Sun-Moon symbolism. Freud lost consciousness, he *blacked out* – he was occulted. That this incident should happen as the two men were embarking on a sea voyage to the New World echoes our tidal theme, but it also presages the motif of the night-sea journey into madness which Jung would embark upon during his mid-life crisis. In response to Jung's request that they should 'conquer the field of occultism', Freud told him, 'it is a dangerous journey and I cannot accompany you'.⁴⁰ He knew that he was too 'faint' for such a journey. Jung's quest would involve the discovery of his own Sun, but without the light of Freud it would also lead him into some very black and muddy waters.

3.

LANDS OF DARKNESS

When Jung returned from America in the autumn of 1909, the revolution symbolised by the Uranus-Neptune transits began to take effect. He had set up in private practice and was ensconced in his new house on the lake (Neptune transit of Venus in Cancer, lady of the 4th). Thanks to few patients and his wife's wealth, he was free to 'wallow in social life and people'. Jung was on the move, spiritually and intellectually, and in particular his relationships with women began to change. As Neptune made its second transit of his natal Venus, Jung joked to Freud that the 'prerequisite for a good marriage [was] the license to be unfaithful'.¹ At the turn of the year, his progressed Venus moved into Virgo and Toni Wolff, a Virgoan,² became his patient. She was to become his lover and remain the 'other woman' throughout his life. Their synastry suggests that she is part of the play and counterplay between his Number 1 and Number 2 personalities, and she brings the theme of duality implicit in his natal Saturn-Uranus into objective manifestation. This is shown by her Saturn exactly opposing his Uranus in the 7th, the house of the Other and marriage.

Given the fertile transference situation around him as a teacher and an analyst, it is easy to see how young women would fall for this tall, handsome lion of a man. Jung was certainly a ladies' man; he had a fiery Mars in promiscuous Sagittarius, a sweet-talking Mercury-Venus conjunction and a 7th house Sun in Leo. By 1911, there were already four women vying for his affections – his wife Emma, Spielrein, Toni Wolff and Maria Moltzer³ – and with his Sun square to Neptune, strict adherence to analytic boundaries was not his *forté*. Throughout his life he had a bevy of female analysands around him. His secretary Aniela Jaffé records that at the Eranos conferences during the 1930s and

1940s, many women attending were either in therapy with Jung or studying with him. They gathered 'like bees around a honey-pot' during the intervals between lectures for his famous 'wall sessions' when Jung, sitting on a wall overlooking the lake, would be 'wonderfully lavish with his thoughts'.⁴ Gret Baumann-Jung makes the amusing comment that her father was always surrounded by women because all four female 'planetoids' (the asteroids Ceres, Pallas, Juno and Vesta) fell in his 7th house.⁵ In his later years, Jung was like a messiah and some of his followers at Eranos would orbit him at breakfast like a Chinese Court, awaiting the revelation of last night's dream.⁶ That many women were locked into transference love with him even after his death was evident in the *Matter of Heart* film of 1985 when enchanted analysands still continued to enshrine him. The image of Jung has become 'so sublime and spotless' that only a few of his followers have been able to critically examine, revise and move on his theories.

His role as a guru for women seems to have developed in parallel to his increasing identification with what has come to be called 'feminine' consciousness. The occult, symbolised by the Moon, has in our Graeco-Roman culture become identified as feminine. For Jung, this link came through his mother who spoke of the Number 2 world and spiritualism in her dark, other voice. His cousin the medium continued the woman-occult link and her tragic and unhappy fate had greatly disturbed him. She had died of tuberculosis at the age of 26 and Jung confides his regret at not having worked with her further, because she had shown him one way in which the Number 2 personality could be integrated.⁷ From his student days he had made a decision to privilege Number 1 in his own life and when Number 2 emerged from time to time, it did so in the guise of a fascination with deranged women. This is symbolised in his chart by the relationship of the Moon and Venus.

Jung's growing interest in mythology from 1909 to 1912 led him to the woman whom he declares was *the* most important soul-image for him, although he did not realise this for many years. She was Frank Miller, an American whom he never actually met but who was the heroine of his work *Symbols of Transformation*.⁸ In 1898, while travelling in Europe and later when she returned to New York, Frank Miller had several fantasy experiences which could be classed as spiritualistic. In particular, she had a visionary encounter with an Aztec Indian who named

himself 'Chiwantopel'. She termed this experience a 'hypnagogic drama' and believed that it had nothing to do with spiritualism and the 'fictitious ramblings of the mediums'. She understood her fantasies in terms of forgotten memories and half-remembered 'daily residues' and her account of them was used in 1905 by Flournoy to support his work against the spiritualists.⁹ When Jung read Frank Miller's analysis of her experiences, he was inspired to write his own analysis of what he thought was happening. That Jung was so taken by her is indicated in their synastry. She was a Cancerian with her Sun at nineteen degrees of Cancer, *conjunct Jung's Venus in Cancer in his 6th house* of sickness. Frank Miller is, therefore, the embodiment and carrier of Jung's fascination with 'diseased' women.¹⁰

The involvement with the Miller material was a culmination of Jung's early research into the links between mythology and schizophrenia and it finally led to the split with Freud. *Symbols of Transformation* is the work in which he rejects the exclusively sexual basis of libido and advocates his theory of 'archaic residues' and his teleological, rather than reductive, understanding of the unconscious. He sent a draft of the first part of the work to Freud in the summer of 1910 and the desire to complete it was so strong that, following a powerful dream in the week of his Jupiter Return, he cut short a holiday in order to rush home and continue work. The first part was published in the *Jahrbuch*¹¹ in August 1911 and did not vary too far from Freud's theories. However, the second part, published in September 1912, contributed significantly to the final rift which followed a few months later. Jung's thesis is that libido – psychic energy – must separate from the mother in order to allow psychic growth and development, and that this separation is like a spiritual rebirth. In this respect, Jung disagreed with Freud's understanding of the incest taboo and took the incest motif not as a literal desire, but as the carrier of the spiritual desire to be reborn. To Jung, it was important that the individual should not remain fixed in the incestuous bond but should

... redeem those dynamic forces which lie bound up in incest in order to fulfil himself.¹²

If an individual was unable to get free from the bond with the mother, the subsequent repression of libido could lead to psychotic states.

As libido struggles to separate, images arise for the individual which are not exclusively personal. The psychic imagery reflects a theme common to the whole of humanity, and this finds expression in the mythology of all times and places. The central image of rebirth or transformation is the Hero, fighting to free himself of the Terrible Mother who appears in the form of the sea or a monster. The hero embarks upon a 'night-sea journey', entering into the monster, like Jonah into the whale, and is reborn from it. The battle for deliverance from the mother involves the sacrifice of infantilism but it also allows the individual a connection with 'infinite life':

... the myth of the hero is a sun myth. But the myth of the hero ... is ... the myth of our own suffering unconscious, which has an unquenchable longing for all the deepest sources of our being; for the body of the mother, and through it for communion with infinite life in the countless forms of existence.¹³

This infinite life appears to be synonymous with Jung's Number 2. Moreover, it is the sun, with its daily rising and setting, which represents the hero's struggle with darkness and which leads to the dawn of rebirth:

... the sun is adapted as nothing else to represent the visible God of this world. That is to say, that driving strength of our own soul, which we call libido.¹⁴

The Sun's annual cycle through the zodiac is another image of the same psychic process. Jung amplifies Frank Miller's fantasies into this solar symbolism, showing that her personal images are underpinned by universal ones which he terms 'archaic residues'. Later, he named these the 'archetypes'.

Although these conclusions go far beyond Freud, nevertheless, in much of his analysis of Frank Miller, Jung draws closely on the sexual theory. He considers her attempt at self-analysis to be amateur and erroneous and thinks that the poetry which she wrote down in automatic writing is 'ethically wholly worthless', and nothing more than 'the unconscious transformation of an erotic conflict into religious activity'.¹⁵ He paints a picture of her as a deeply frustrated and socially inept woman, enclosed for too long in the family bosom, whose morbid fantasies are a consequence of neither mediumship nor cryptomnesia but of a

denied erotic component. He sees her repressed sexuality, breaking through as it does into her fantasies, as an indication of a dangerous introversion and a latent psychosis. Later, in his 1924 edition, he reported that his analysis of Frank Miller had 'hit the mark in all essential respects' because he had since been informed that she was being treated for a schizophrenic disturbance and this validated his earlier analysis of her.¹⁶

However, a recent study by Sonu Shamdasani paints another picture of Frank Miller.¹⁷ Far from being deranged and morbid, she was a lively, globe-trotting young woman who had studied literature and philosophy in several European universities. She was highly educated about foreign cultures, and as a lecturer she was admired for her 'costume performances' during which she lectured on different countries whilst dressed in their national costumes.¹⁸ The astrological portrait of her (see Figure 3.1) presents a Cancerian¹⁹ which does not deny the possibility of a strong attachment to the mother, as Jung had believed. However, her Moon is in gypsy Sagittarius, sign of the traveller and visionary. Although repressive Saturn is in desirous Aries, her Mars in Leo suggests a theatrical and warrior spirit. Jung suggested that her first fantasy was triggered by an unacknowledged erotic impression related to an Italian sea captain whom she met on board ship. Yet Frank Miller, with her dilettante Venus in Gemini, had spent the evening trying to teach the captain and his men to speak English. Contrary to Jung's view, she seems to have been quite aware of her delight, chatting up her sailors on the high seas.

There is something else about Jung's encounter with the Miller material which calls into question his judgement and ethics. Having received medical details about her from another doctor, he had failed to keep them confidential by publishing the fact that she was being treated for schizophrenia. However, this information turned out to be incorrect. Frank Miller thought that she was 'nervous and run down and needed a rest' and she was admitted to hospital on the promise that she would be sent to a private sanatorium. There was no evidence of a psychotic state; she had no hallucinations or delusions and she was discharged after a week.²⁰

Jung therefore misperceived Frank Miller, clinically misdiagnosed her and broke professional boundaries. How come he got into such problems with her? His difficulties would appear to relate to his own unresolved psychic conflict. Although he had

Number 2 worlds. Astrology *was* the 'great world of the stars and endless space' to which his Number 2 had always been oriented, but its ordered, mathematical form could appeal to a Number 1 conception. Whether or not Jung realised it at the time, astrology allows more than a picture of libido at a given moment. Since the birthchart represents the moment of *birth*, it is concerned with the separation from the mother and thus it becomes a symbol which can address the issue of spiritual *rebirth* which Jung was interested in. Remarkably, the very first chart which Jung mentioned to Freud concerned a woman who had a mother complex. Jung was excited that the chart showed the *mother*.

... her nativity produced a quite definite character picture, with several biographical details which did not pertain to her but to her mother – and the characteristics fitted the mother to a T. The lady suffers from an extraordinary mother complex²⁵

It is both ironic and symbolically entirely appropriate that this first chart should mention a mother complex, for it coincides with Saturn transiting Jung's Moon.

As we have seen, Jung's Moon was tied up with Venus and, therefore, there was always a connection for him between the occult and the erotic. Moreover, because he had inherited his Number 2 personality and occult interests from his mother, he could never feel free of Freud's Oedipal suggestion. At the same time, he could not reduce his occult experiences to a literal interpretation of the Oedipal desire. His ambivalence with the entire issue may well lie behind his fascination with diseased women, his love affairs and his devoted planetoids. Frank Miller contacted his Venus and she necessarily raised this occult-erotic complex for him. But she was *not* a diseased and deranged woman, although Jung tried to make her one with his analysis of latent psychosis. On the contrary, Frank Miller spoke very definitely from a Number 1 rationalisation and she specifically opposed the spiritualistic hypothesis of the mediums. At heart this is the same suppression which Jung's own Number 1 had been engaged in. Her criticism of fantasy and spiritualism is therefore Jung's. He could not leap to the defence of the spiritualists, but perhaps he still wished to attack Frank Miller for *her* rejection of them. As he took up the Miller material, Jung performed the same act of suppression of the Number 2 world

which Frank Miller had made, and he attacked her by analysing her with the sexual theory.

It was only much later that Jung realised he was projecting what he called his own fantasy thinking onto her. At that time he was still seeking an intellectual structure through which this could manifest, and as he admitted in 1925:

... passive thinking seemed to be such a weak and perverted thing that I could only handle it through a diseased woman.²⁶

In analysing Frank Miller, he was analysing his own fantasy function which, because it was 'so repressed, like hers was semi-morbid'.²⁷ This is evident in the text itself. In its original form, *Symbols of Transformation* is difficult and confusing, and in it we see the worst of Jung's third cusp Neptune, square his 7th house Sun. He gets swamped in amplifications of Frank Miller's fantasies to such an extent that these have become his own 'mythical free associations'.²⁸

Apart from the remarkable Venus-Sun synastry, another key astrological contact between Jung and Frank Miller is the close opposition of her Jupiter in Aquarius to his Sun in Leo. Jupiter, planet of vision in rational Aquarius, indicates Frank Miller's search for *reasons* behind her fantasies. With his own Aquarian Ascendant within two degrees of this Jupiter, Jung also looks for rational explanations. However, his intuitive, fiery Sun is *opposing* her Jupiter, and at heart he rejects such rationalisation. Through the opposition, he discovers his own Sun – the central symbol of transformation, and the rebirth turns out to be his own. Thus Frank Miller, a Cancerian, clearly identifiable as the Moon-Venus in Jung's chart, admitted by Jung to be his most important anima figure, leads Jung into his own night sea journey. He prophesies *her* imminent collapse into psychosis but *he* was the one who fell, before too long, into near madness. It was not Frank Miller who had to forsake the safe bosom of the family 'to follow the call of the individual destiny', but Jung himself. He was discovering his own Sun in Leo and it was he who had to renounce his position as

... merely an atom revolving in a rotary system, to become himself the centre of a new system.²⁹

By linking mythopoeic thinking and astrological symbolism with

analysis, Jung had let in the dark tide. He developed writer's block while writing the last chapter of the book, *The Sacrifice* and he suspected that the sacrifice of the mother which the hero must make was his own self-sacrifice. Jung was about to betray his analytic inheritance and his narration of the story of Abbé Oegger in *Symbols of Transformation* reflects his dilemma.³⁰ Abbé Oegger had fantasised about the fate of Judas and whether or not the all-good God had forgiven his betrayal of Christ. One night in Church, the Abbé prayed for a sign that Judas had been forgiven, and then 'he felt a heavenly touch upon his shoulder'. After some time, the Abbé went into the world, separated from the Catholic Church and became a Swedenborgian. The fantasy had therefore carried the 'unconscious wish tendency of the soul'. The Abbé himself wished to be a Judas, so he first had to make sure of God's forgiveness. Jung was in the same position. He dreaded that the 'heavenly touch' which he had received from his heavenly studies would not find such ready forgiveness from Father Freud.

Freud was not overjoyed at the news of Jung's astrological antics. He did, however, admit that his views on the occult had changed, following his visit to a medium with Ferenczi:

In matters of occultism I have grown humble . . . I promise to believe anything that can be made to look reasonable. I shall not do so gladly, that you know. But my hubris has been shattered.³¹

His humility was reinforced by the same Saturn transit which was crossing Jung's Moon. This was, of course, crossing over Freud's Sun during the same period. Their cosmic union was undergoing the test of Saturn, and this coincided with Jung's entry into astrology. He tried to reassure Freud that he would 'return to the fold' from his dalliance in the 'religious libidinal clouds', but privately he was worried by the forthcoming rift. Emma Jung was worried too and told Freud that she believed Jung was resolving a father or mother complex by writing the book. She, at least, was aware that the work was as much about Jung as it was about Frank Miller. She also astutely suggested that Jung's fear of Freud's opinion was a pretext because Jung had 'resistances to his own work' and the self-analysis it required.³² Emma's secret letters to Freud were written on this same Saturn transit of Jung's Moon. His wife was 'downhearted' about the problems in her marriage and was asking advice from the man who made a cosmic

marriage with her husband.

The Saturn contact did not bode well. Throughout 1912, divorce was in the air as Uranus, the other main player in Jung's horoscope, began to cross and recross his Ascendant and moved on to oppose his Sun. The split with Freud is very accurately symbolised by this transit. The distance between the two men began to widen when Uranus made its second opposition to Jung's natal Sun (27 May 1912). The two men mutually failed to make adequate arrangements to meet each other whilst Freud was visiting Binswanger in a nearby town, and Freud read this afterwards as the beginning of Jung's betrayal. In America that autumn, Jung lectured on his disagreement with the sexual theory and with Freud's views on the incest motif, infantile regression and fixation. At the 1912 Munich Conference in November, Jung's proposals about the *Zentralblatt* editorship were defeated³³ and Freud fainted for a second time. Their relationship rapidly deteriorated and the last straw came when Jung made a slip of the pen. He had written to Freud that even Adler's cronies would not consider him 'one of yours' when he had meant to write 'one of theirs'. Jung's slip concerning a possessive pronoun (yours, theirs) is noticeable, given their synastry in Taurus, the sign of ownership. He was, however, furious when Freud drew attention to it and in a livid reply on 18 December, he gave full vent to the Uranus transit which was exact on his Ascendant just two days later. Accusing Freud of 'sniffing out' symptoms only in order to sustain his position as father, Jung declared:

. . . so long as you hand out this stuff I don't give a damn for my symptomatic actions; they shrink to nothing in comparison with the formidable beam in my brother Freud's eye.³⁴

Jung now names Freud in terms of a third house connection, his brother, his Moon in Taurus in the third, and we are back to images of the Lights, the eyes, blinding and occulting.

The breaching of this Taurean union allows us a context of interpretation for one of the central images in *Symbols of Transformation*. This is the picture of the sun-god Mithra sacrificing the bull. Jung interpreted this as the renunciation of both man's animal nature and the incest taboo. The Sun is shown kneeling before Mithra, symbolising that the mother has been overthrown and that 'Mithra has taken to himself the strength

of the sun'.³⁵ Yet we know that Jung was aware, in discussing sacrifice, that this reflected his relationship with Freud. As their Sun-Moon union in Taurus separates, Jung, like Mithra, had to 'take to himself the strength of the sun'. He also had to sacrifice the bull, the Sun in Taurus – Freud himself.

After a further exchange of letters, on 6 January 1913, within less than a fortnight of the third and final contact of *Uranus to the opposition of his Sun*, Jung wrote to Freud ending their personal friendship. The crown prince had finally rebelled (Uranus) against the king (Sun in Leo). The split with Freud is, therefore, symbolised in Jung's chart by this opposition. His Sun is on the Descendant, projected onto others, and Freud, whose Sun conjoins Jung's Moon, is the other onto whom Jung has projected. In the work which splits him from Freud, he takes the Sun as a symbol of the hero's need to separate from the mother. This is played out by Jung's need to separate his Moon (mother/occult) from the conjunction with Freud's Sun. He had to find his own Sun in Leo and 'become himself the centre of a new system'. Jung was born at sunset and his natal Sun was setting, sinking on the western horizon, square to Neptune, god of the sea. This is the dying Sun at the start of its night-sea journey, a journey which Jung himself began after the separation from Freud.

Freud also suffered from the divorce. The letter from his cosmic partner insisting that occultism be conquered had been written on the very day of his solar return. Ten days prior to this, an *eclipse of the Sun* had fallen exactly on Freud's Descendant.³⁶ This was the 'occulting' which he had dreaded. Unlike Jung, Freud could not find 'rich booty' in such 'lands of darkness'. Despite Jung's convoluted attempts in *Symbols of Transformation* to hold to the sexual theory, he was asking for the extension of analysis by synthesis and teleology. In his discussion of Frank Miller, he was beginning to supplement analysis by privileging mythopoeic thinking, including astrology. Freud could hardly be the father of a new science if even ancient occult arts had known such things all along, and his work would easily be capable of dismissal by the academic world if it was tarnished with such lunacy.

Jung's night-sea journey began in December 1912 when Uranus crossed his Ascendant for the third and final time. He had a puzzling dream. As he sat on a golden Renaissance throne, a

white bird appeared before him, perched on an emerald table. The bird turned into a little girl and told him that the male dove was away, attending the 'twelve dead'. Years later, Jung associated the table with hermetic philosophy and the emerald tablet of Hermes Trismegistus.³⁷ His own rebirth – his Sun in Leo, the golden throne of the Renaissance – was soon to come.

Following the split with Freud, Jung felt cut off from colleagues and gave up the prospect of an academic career, partly because he could no longer read academic textbooks. He was ill with stomach trouble and felt 'possessed'. In October 1913, he had visions of rivers of blood, followed in the spring and summer of 1914 by more visions of vast, deserted continents covered in ice. Only after the Great War began did he realise that these were not only about his own personal situation. Jung's isolation and breakdown have been interpreted in a number of ways, particularly in relation to the patricide theme and the split with Freud. As often happens at such important times, there is a complicated astrological pattern. Gret Baumann-Jung sees the entire period in the light of Uranus. It coincides with the mid-life crisis of the Uranus Half Return, by which time the Uranus-Neptune opposition in the sky had made its way across Jung's Descendant and through the natal Sun-Neptune square (see Appendix 1). Here, however, I will confine myself to showing how Jung's 'night-sea journey' is indicated by the Sun square Neptune in his chart.

Jung's setting Sun is closely square to Neptune, god of the sea, planet of fantasy, illusion and spiritualism. This Neptune had been prominent throughout his psychiatric work, his interest in spiritualism and his experiences of the paranormal. He had published his word association papers when *Mercury* progressed to the trine of Neptune. He sent them to Freud when his *Sun* progressed to the trine of Neptune. His work on *Symbols of Transformation* began when his progressed *Midheaven* was trine to Neptune. The work was finally published when *Venus* came to the trine of Neptune. Gradually, Jung had been finding ways to address the intangible realm of communication symbolised by his 3rd house Neptune. Its square to the Sun describes both the night-sea journey and the collapse and dissolution of boundaries between self and others. This is the imaginary madhouse which Jung had come across in his schizophrenic patients, mythological studies and occultism, and it raised the subject-object split and the entire problem of the psycho-physical nature of reality.

During this mid-life crisis, like a madman, Jung began to hear himself whispering aloud as the 'unconscious' spoke through him and, having dropped into the land of the shades, he began to talk with the dead, with Elijah and Salome. The key image to emerge during this 'madness' was a figure called Philemon who first came to him in a dream:

There was a blue sky, like the sea, covered not by clouds but by flat brown clods of earth. It looked as if the clods were breaking apart and the blue waters of the sea were becoming visible between them. But the water was the blue sky. Suddenly there appeared from the right a winged being sailing across the sky. I saw that it was an old man with the horns of a bull. He held a bunch of four keys, one of which he clutched as if he were about to open a lock. He had the wings of the kingfisher with its characteristic colours.³⁸

This description expresses the Neptune in Taurus on the third, point for point. The sky is like the sea (Neptune) and the flat, brown clods of earth (Taurus) are like clouds (Neptune). Heaven and earth are reversed, appearing as each other. Earth (Taurus) breaks up to reveal the sea (Neptune). Philemon himself has the fertile horns of the bull (Taurus) and holds keys, attributes of Hermes, like Neptune on the *third* cusp. Philemon also has kingfisher wings and Jung's Neptune, ruler of fishy Pisces, is square to the Sun, planet of kings. There is little doubt that in his chart the signature of Philemon is Neptune, square to the Sun.

Initially Jung did not understand the dream and so he painted it. While he was doing so, he found a dead kingfisher in his garden. He was

... thunderstruck, for kingfishers are quite rare in the vicinity of Zurich and I have never since found a dead one.³⁹

This kingfisher coincidence is vintage Jung, the kind of 'just-so' story (3rd house) which plays on the illusion (Neptune) of objective reality (Taurus). In the same way as the clods of earth in the dream separate to reveal the sea beneath, these kinds of coincidences break up and destabilise our notions of reality. Water dissolves earth, emotion affects matter. The incident with Philemon raises the question of the mysterious connection between one's psychic state (the dream of a being with kingfisher

wings) and the apparently objective, physical world outside of oneself (the kingfisher in the garden). Jung had thought that psychiatry would help him to unravel this mystery, but it was not until he came across Philemon that

... Here at last was the place where the collision of nature and spirit became a reality.⁴⁰

Philemon came to exist for Jung as a separate individual, and the two went for walks together up and down the garden, discussing all kinds of philosophical issues. Jung later thought of him as a kind of ghost guru, as in the Hindu tradition. If we take our cue from mythopoeic thinking, it makes a certain sense that a dead kingfisher should be found following such a dream. The spirit Philemon, in the guise of a kingfisher, had entered Jung while he was sleeping. Having acquired a new body, the spirit discarded its old form. Jung thereby embodied the spirit of the kingfisher whilst Neptune by transit was crossing near his Sun square Neptune.⁴¹

A further suggestion comes to mind from the astrology. The Sun-Neptune square shows the kingfisher, or the Fisher King. Jung had already dreamt that he was a medieval knight searching for the Grail⁴² and in the Grail legend, Perceval encounters the ailing Fisher King who has been wounded by a lance in the hip. As Perceval unknowingly dines with him, a golden vessel full of wonderful food and a silver platter pass in front of him several times, carried to an unknown diner by a beautiful damsel. Despite his longing to ask about the diner in the annex, Perceval remains silent. Too late, he discovers that the Fisher King can be cured only if someone asks *who* the grail is serving. The King and the Grail disappear and Perceval is left to search for both.

In his early work in psychiatry and psychoanalysis, like Perceval, Jung had been unable to speak of the mystery of the Soul, the vessel full of food (Moon in Taurus) which was carried before him by a serving girl (sextile and mutual reception Venus in Cancer in the 6th - Babette, Spielrein, Frank Miller). The Soul remained unquestioned in the analytic project. The Fisher King is thought by Von Franz to be a shadow of Christ, ailing because he is cut off from the dark, feminine fish.⁴³ As an ailing Fisher King, Jung was searching for his own Sun in Leo. He could cure himself only by finding a voice for the elusive, occult experiences symbolised by both the Moon and Neptune in his 3rd house.

Although Jung says he eventually integrated the figure of Philemon through his study of alchemy, he did not allow psychoanalytic theory to over-ride Philemon's autonomy. This is very important. Jung comments:

Philemon and the other figures of my fantasies brought home to me the crucial insight that there are things in the psyche which I do not produce, but which produce themselves and have their own life. Philemon represented a force which was not myself.⁴⁴

Like the medium and the psychotic, Jung says 'it was he who spoke, not I'. The 'Other' was taking over and Jung believed that his thoughts existed independently. There was something in him which could say things that he did not know or intend, and which could even be directed against him. He recognised that his experience of Philemon was the 'stuff of psychosis', the same 'fund of unconscious images which fatally confuse the mental patient'.⁴⁵ Yet with all his clinical experience, even fifty years later he chose not to use the language of psychiatry to describe these experiences. He believed that such experiences emanated from the 'matrix of a mythopoeic imagination which has vanished from our rational age'. This imagination is present in everyone to a greater or lesser extent but it is 'tabooed and dreaded'.⁴⁶ Its existence questions our commonly held notions of reality, and despite the lip-service paid to it by 'New Age' consciousness, it remains for the most part ignored and derided in our western culture, not least amongst psychoanalytic practitioners. Jung's unparalleled contribution has been to provide modern forms for this way of perception. This is vitally important for astrologers because the 'stuff of psychosis' is the same stuff as occultism, divination and astrology.

Jung readily admits to the dangers of losing one's way in this. His own ability to safely engage the mythopoeic imagination was helped by a solid Taurean nature and by his logical, ordered Saturn in Aquarius. During this breakdown period, he continued to see patients and was supported by his family ties. To contain the madness, he played a game from his childhood, ritually gathering stones on the shore of the lake with which he built a miniature village. He always felt that it was contact with stone which kept him sane at critical times in his life. This was his own bulwark against the dark tide. He literally, physically, built with stones at the shore of the lake – stony Saturn casting its square to shady Pluto.

The high tide and turning point in Jung's journey arrived in the summer of 1916. He felt restless and his house was haunted. One daughter saw a white figure and another had her blanket snatched away during the night. His young son had a dream and afterwards painted a fisherman by a river with flames coming out of a chimney on his head. A devil was cursing him because he had stolen the devil's fish but an angel said the fisherman was protected because he caught only the bad fish. The fisherman catching the bad fish suggests the Fisher King motif and reminds us of the Christ-Antichrist fish symbolism. It is in this context that we begin to understand the extraordinary incident on the day following his son's dream.

It was a bright summer Sunday and the front door of the house was open. Suddenly the doorbell rang frantically and although its movement could be seen, no-one was there. According to Jung, a crowd of spirits streamed into the house, filling it up so much that they were packed in up to the front door, and then

... they cried out in chorus, 'We have come back from Jerusalem where we found not what we sought'. That is the beginning of the *Septem Sermones*. Then it began to flow out of me, and in the course of three evenings the thing was written.⁴⁷

The Sun square to Neptune in his birthchart had become, by transit, a Sun-Neptune conjunction.⁴⁸ *Jung himself becomes the medium through whom the spirits speak*. Their lament concerns Jerusalem, the place of the crucifixion – and it takes Jung three days to write down their sermons. This incident marks the turn for Jung, his 'resurrection'. His rebirth is the healing of the Fisher King (Neptune on his Sun), brought about by his ability to give voice to the realm of the spirits. Jung has finally embraced the dark, feminine half cut off by the bright image of Christ, the lack of which causes the Fisher King to ail. This darker half has come to be seen as the occult. It is often attributed to devil's work, and commonly envisaged as bangs, spooks, spirits – or psychosis.

The *Septem Sermones*, a piece of automatic writing expressed in high-flown, archaic language, is embarrassing to many Jungians and Von Franz says that Jung himself regretted publishing them.⁴⁹ What are we to make of them? Are they 'ethically wholly worthless', like the 'fictitious ramblings of the mediums'? The circle is complete and we come round again to

Frank Miller's hypnagogic drama. Unlike Frank Miller, however, Jung refused to rationalise his ghostly assemblage as 'daily residues'. He gave these experiences of Philemon and the 'Seven Sermons' a unique status in his life:

All my works, all my creative activity, has come from those initial fantasies and dreams which began in 1912, almost fifty years ago. Everything I accomplished in later life was already contained in them, although at first only in the form of emotions or images.⁵⁰

He sought to 'plant the results . . . in the soil of reality' (Moon Taurus). This allowed the world of the spirits to be talked of in a Number 1 voice as 'active imagination'. The 'structure of the psyche', with its shadow, animus, anima and so on, is the vehicle which finally evolved to allow him to attend and communicate such experiences. He came to realise that ancient wisdom traditions such as alchemy and astrology serve the same function but because of their status in our western culture, any attempt to work within them creates as many problems as it solves. So Jung, with his Saturn rising in Aquarius, created his own structure to contain the dark tide, and he never lost the Number 1 voice which kept an empirical, scientific basis to his work:

My science was the only way I had of extricating myself from that chaos. Otherwise the material would have trapped me in its thicket, strangled me like jungle creepers.⁵¹

He was finally able to find a way of allowing the play and counterplay of Number 1 and Number 2, the rationalist and the diviner. Reflecting on this crossroads of his mid-life crisis, he concluded:

As a young man my goal had been to accomplish something in my science. But then, I hit upon this stream of lava, and the heat of its fires reshaped my life . . . my works are a more or less successful endeavour to incorporate this *incandescent matter* into the contemporary picture of the world.⁵² (my italics).

The attempt to bring others to an awareness of this 'stream of lava' (Sun in Leo square Neptune in Taurus) constitutes Jung's lifework. As Colin Wilson has observed,⁵³ it was not until a near-death experience in 1944 that Jung, in his Foreword to the *I Ching*, was able fully to voice the Number 2 world.

4.

JUNG SINGS The Symbolic Attitude

Once Jung had found his Number 2 voice, he was free to give full expression to the charm of his 3rd house Moon in Taurus, sextile and mutual reception a 6th house Venus in Cancer. This configuration symbolises the diseased woman but at the same time it is Jung's ability to move the soul and heal the sick. There is a lovely story which illustrates this. A village schoolteacher, a 'simple young girl' suffering with insomnia, was sent to him by another doctor. Jung explained to her that she needed to relax, just as he did when he went sailing, but she did not understand him and then

. . . as I talked of sailing and of the wind, I heard the voice of my mother singing a lullaby to my little sister as she used to do when I was eight or nine, a story of a little girl in a little boat, on the Rhine, with little fishes.

Without knowing why, Jung began to hum what he was saying about the wind and the sails to the tune of the lullaby. His original description of this incident, told to a French newspaper, carries a delightful wordplay:

J'ai *chantonné* ces sensations. Et j'ai vu qu'elle était *enchantée*.
(I hummed those sensations, and I could see that she was enchanted.)

Two years later, Jung met the girl's doctor who told him that following this single visit, her insomnia had been completely cured. Jung could not say how this had happened:

How was I to explain to him that I had simply listened to something in myself? I had been quite at sea. How was I to tell him that I had

sung her a lullaby with my mother's voice? Enchantment like that is the oldest form of medicine.¹

At sea, following his hunches (Sun in Leo square Neptune on the 3rd), he sings his mother's lullaby (Moon in Taurus) which she had sung to his sister (Moon in Taurus in 3rd), a song of a girl in a boat (Venus in Cancer). This is his Number 2 voice, an irrational and instinctive move which charms, enchants and heals (3rd and 6th).

The mysterious healing power of words and song has been known from antiquity, and Jung gives an example from ancient Egypt. When a man was bitten by a snake, the priest-physician read to him from a script in the temple library the story of Isis and her son Ra. Isis had made a poisonous worm and hidden it in the sand, and the god Ra had been bitten by it. He suffered terrible pain and was threatened with death. This story was read to the sick man as a *cure*, and Jung interprets it as showing the ability of an image or symbol to mobilise the healing powers of the unconscious. This is the mysterious working of mythopoeic thought, the same strange process by which Jung's lullaby had cured the girl of insomnia. He is aware of how absurd this seems to western thinking:

We could not imagine that the reading of a story from 'Grimm's Fairy Tales', for instance, would cure typhoid fever or pneumonia.²

Jung suggests that the ancient practices of story telling and singing may have had a healing effect because they gave voice to universal or 'archetypal' psychic situations. The motif of the snake, as in the story of Ra, is familiar in many cultures. By evoking this universal image through the story of the *god's* snakebite, the sick man is connected with something other than himself. He is no longer isolated and alone and becomes conscious of the archetype at play in his own situation:

... if he is shown that his particular ailment is not his ailment only, but a general ailment – even a god's ailment – he is in the company of men and gods, and this knowledge produces a healing effect.³

A sense of connection with the sacred is an issue for individuals not only in times of illness, but at any time of crisis or self-development.

For Jung, the use of symbols involves this same connection with the sacred. They can bring about a healing process because they bridge the conscious and the unconscious, and Jung terms this process the 'transcendent function'. This may be activated by both collective, cultural symbols as well as by purely personal images produced by the individual. The puzzling nature of a symbol such as the Cross, or an absurd image from a dream, sets off a struggle to 'make sense'. The symbol's meaning continually eludes definition and vexes intellect by being no one thing so that the individual feels that his or her will is blocked. In this situation, all psychic functions may become activated, allowing the unconscious to 'break through' so that a change of conscious attitude becomes possible.

A symbol therefore has a special function. It is relational, linking consciousness and the unconscious, and therefore 'shapes and formulates an essential unconscious factor'. We know that we do not know something and invest the symbol with the possibility of revelation. Hence the symbol is 'the anticipatory designation of a fact still essentially unknown'⁴ and the best way we can formulate this unknown psychic factor is through the symbol. Unlike a sign, a symbol is inexhaustible because all its meanings can never be known. In the case of a collective cultural image there is a 'known' part accorded by convention which allows the conscious attitude to set up a relation but beyond this, there is something unknown in the symbol each time we encounter it. Living symbols are therefore 'pregnant with meaning'.⁵ As soon as this 'unknown' is considered to be known and has been laid out and formulated, the symbol becomes 'dead' and

... merely serves as a conventional sign for associations which are more or completely known elsewhere ... An expression that stands for a known thing always remains merely a sign and is never a symbol.⁶

Jung completes his definition of symbols with a further simple but essential statement:

Whether a thing is a symbol or not depends chiefly upon the attitude of the consciousness considering it.⁷

Some individuals have a developed sense of the symbolic and

others do not have it at all. This is because the symbolic attitude is

... only partially justified by the behaviour of things; for the rest, it is the outcome of a definite view of life endowing an occurrence, whether great or small, with a meaning to which a certain deeper value is given than to pure actuality. This view of things stands opposed to another view which lays the accent upon actuality, and subordinates meaning to facts.⁸

This means that any event or situation may be open to symbolic interpretation if the observer assumes or intuitively that it metaphorically signifies something else, some other possibility not yet known. For example, if my central heating breaks down on the day I begin an important new venture, I may wonder if this has something to tell me about being out in the cold. Such an attitude allows the reality of omens and they cannot 'exist' without it. The world and its events and objects 'speak' to an individual in a non-rational manner. Jung's analytic practice seems to have been rooted in this intuitive and divinatory movement. He worked from home and in the summer he saw clients in his summer house overlooking the lake. Any particular occurrence which took place during the session – a gust of wind, a flight of birds, a little creature rustling by – might be taken up as an omen for the individual.⁹

It is a natural step from the reading of these spontaneous and unbidden omens¹⁰ to their active induction. A diviner, bidding an omen, takes the further step of actively seeking to bring to light an unknown factor in the situation. The symbolic attitude therefore lies behind the heads and tails toss of a coin but it can make use of any ready-to-hand object in order to 'bid' an omen. For example, a female friend and I once got lost in a forest, having gone there with a new acquaintance who, as we learned to our cost, liked to play practical jokes. When we were deep in the forest, he ran off and left us. We were strangers to that part of the country and did not know our way. We assumed that we would naturally find our way out and tried this path and that, but no opening appeared. We grew cold and tired and began to frighten ourselves by thinking that this man could be quite mad after all, and that he might pop up suddenly from behind a big oak tree with an axe and a crazy grin. What could we do? We decided to divine our way out. We chose a flat stone and gave

it a top and a bottom. Approaching a path, we asked the stone, should we go this way? Top we go, bottom we don't. Gradually, following the stone, we found our way through the forest. As we emerged into a country lane, an angry farmer confronted us and told us we were trespassing.

Later, I was intrigued that this act of divination should be juxtaposed with trespass. In our western culture, divination is derided and dismissed. The symbolic attitude described by Jung is most commonly found in the worlds of therapy and healing. Outside of these circles, it is acknowledged but not treated seriously, and even within such circles divination is something of a private indulgence, rarely openly discussed. Many individuals give a nod to their starsign in the paper, a weird coincidence or a moving dream, but few will seriously admit to allowing their conduct to be guided by such signs. Divination has no public political place and we would not expect our leaders to make known the omens before embarking on wars or other national enterprises. Whatever great men do in private, it remains publicly unacceptable to have a US President throw the I Ching, follow a dream or listen to an astrologer, as the stir over Ronald and Nancy Reagan's astrological advisor readily revealed. Jung lamented that even eastern cultures had stopped divining about affairs of state. The Japanese had

... obviously learnt so much from the uprooting and corresponding madness of the white man that they no longer consulted the I Ching before and during the war. In the First World War Japanese statesmen always consulted it in important affairs of state.¹¹

There is a political dimension here because the use of divination can threaten political authority and power.¹² Collectively observed, planetary omens have an autonomous authority which puts them beyond political suppression, as Herod discovered with the Star of Bethlehem. The sky remains a dictator-free zone and the observation of its phenomena has given astrologers a common language of symbols spanning millennia, races and cultures. An astrologer observing the sky from a Babylonian watchtower, or one journeying to Bethlehem, or yet another looking up from Waterloo Bridge, might all share a core emotion if they saw Mars conjunct Jupiter.¹³

The hippy boom during the 1960s with its rather sentimental New Age consciousness has done little to bring divination in

from the margins of respectability. Paranormal and psychic experiences are still widely dismissed as meaningless – ‘only’ a dream, ‘just’ a coincidence, ‘merely’ your imagination – but as any magazine editor will tell you, articles on the occult boost sales. We live in an ambivalent situation, refusing to allow the occult a serious intellectual place despite its enormous popular appeal. It is understandable why divination is unappealing to more intellectual thought. It points to a reality which has no place in a rational world.¹⁴ The diviner’s world is perplexing, full of the confusions, laminations and delusions which are similar to those found in psychotic states, and diviners are not renowned for their intellectual clarity. Most act on faith and see no point in questioning their practice, with the result that occult literature is generally philosophically narrow and uneducated. The lack of discrimination amongst its practitioners means that all occult phenomena tend to be lumped together by their critics. Dreams, omens, coincidences, the uncanny, UFOs, rebirthing, I Ching, Tarot, tea-leaves, astrology – what’s the difference? They all become opium for the masses, popular cults which sell magazines and keep the wife happy. Serious students of the paranormal are forever trying to get a foot in the academic door. The tiny band of scientific researchers within the astrological community attempt an entrance by proving astrology through science but this ‘serious’ research only achieves any standing by adopting approaches which are inherently alien to the phenomena they are investigating.¹⁵

However, the pushing under of divination is not simply the result of modern science and rationalism. Established religion also has a vested interest in its suppression. The official line from the Church of England remains firmly against astrology and there is a continual campaign by Christian Fundamentalists against astrology and all forms of the occult. This has been marshalled effectively to prevent courses in astrology in some adult education institutes, and it rears its head from time to time in less official channels. It seems hardly credible that during the 1980s in the town centre of a London Borough I should be refused photocopies of astrological charts by the manager of a printing shop, one in a major chain of such shops. I was handed a written statement which called upon me to repent and explained that astrology was ‘devil’s work’.

Jung has achieved a great deal by making the mythopoeic and divination more acceptable to both science and religion. His

work, such as his Foreword to the Wilhelm translation of the Chinese oracle book, the *I Ching*,¹⁶ has helped create an intellectual atmosphere in which divination is less taboo. Alongside his theoretical ‘structure of the psyche’ and the naming of certain experiences in a new, psychological language – archetypes, shadow, soul-image, etc – he was prepared to allow his conduct to be guided by divination. Jung asked the I Ching whether or not he should write a psychological commentary on it, and when it warned him off, he did not do so. He also appears to have allowed it, on occasion, to determine whether or not he should accept a new analysand.¹⁷

Jung himself was acutely aware of the western prejudice against divination. He disagreed with a correspondent who wanted to set up an I Ching Institute, warning that if the I Ching was to be introduced to westerners, it would need to be done under the subterfuge of science:

... such a thing has to be done with the utmost care in order not to arouse a flood of most pernicious misunderstandings. If you want to avoid the disastrous prejudice of the Western mind you have to introduce the matter under the cloak of science.¹⁸

His success in making divination more acceptable has extended to some factions of the Church, and Jungian thought has become a ground on which religion and the occult can meet. I was struck by one small instance of this a few years ago during a debate on astrology as a ‘popular religion’. Liz Greene, the astrologer, argued her case for astrology using Jungian terminology whilst the clergyman argued a case for Christianity, also inspired by Jung!¹⁹ Whatever the Church’s official position, religion itself is becoming psychologised and both individual clergymen and practising Christians are more open to the astrological worldview when it has been channelled through Jung’s ideas. If these can breach the centuries-old hostility between Christianity and the occult, then Jung has achieved no small thing. In this secular age, the so-called ‘popular religions’ like astrology have been uncomfortable laying claim to the religious and the spiritual. The religious philosophy in their work is often poorly expressed and frequently pivots us into a mish-mash of karma, soul-growth and reincarnation. Jung understands divination from the diviner’s point of view and to encounter him in the ‘lands of darkness’ is to discover a voice which rings true and is unafraid

to speak of their 'rich booty'. Cloaked in psychological terminology, Jung has been readily accepted as one who can give voice to paranormal experience and the sense of a 'fate' or occult law at work in our lives.

How do Jung's views on the symbolic attitude relate to astrology and the way its practitioners work with and understand their symbols? Their intricate symbol system gives astrologers a highly developed 'symbolic attitude', consistent with Jung's definition. They perceive and 'hear' the world through their symbol system. For example, a client might say that he has been burdened with responsibilities of late, his father has been ill and he failed to achieve an ambition at work. He might also say that he feels isolated and empty and yesterday he stupidly locked himself out of his house and bashed his knee scaling the back wall. For the client, these events and feelings are the unhappy circumstances of his life and they are not at all symbolic. To the astrologer who knows that this man is twenty-nine, they are indicators of the Saturn Return. The astrologer is, therefore, the one with the symbolic attitude who hears the world through astrological symbols, and he or she extends this symbolism into the world at large so that everything may be perceived within the astrological frame of reference. The purpose of this act of 'translation' – world becoming symbol – is that it enables the astrologer to make connections which could otherwise not have been made. Action may then follow or new insights might arise on the basis of those connections.

Individuals who have a symbolic attitude find that they experience odd events and meaningful coincidences in uninvited and unpredictable ways. Astrology can then offer an organised and sophisticated frame of reference through which to explore such 'unbidden omens'. This sometimes involves a direct experience of the sky itself. Certain of the more striking planetary configurations such as the Mars-Jupiter conjunctions showing for many weeks night after night give a strong sense of the 'signs of the times' at a collective level. Such showings can also refer more specifically to individual situations. Once when friends and I were leaving a lecture, we stepped out into the street and a Moon-Mars conjunction was immediately visible in a clear night sky. At the same moment, we heard shouts and realised that an argument was going on along the road. It quickly broke into fisticuffs with a whole bunch of people fighting on the

pavement. At the time, one person in our group was living with domestic violence (Moon-Mars), but retrospectively this showing presaged a period of aggression for several of us involved in a common endeavour. There is a Moon-Mars conjunction every month, frequently visible, and people don't necessarily fight each other in the street at that moment more than at any other. The key factor for us was that the conjunction and the fight were perceived and witnessed by us, the astrologers, and by their co-occurrence were seized upon as significant. Without such an assignation, neither the Moon-Mars nor the street fight would have 'meant' anything further.²⁰

The symbolic attitude is not called into play in dealing with all our everyday trials and tribulations. Those who find everything symbolic are like badly-tuned radios. They crackle, wow and flutter, believing that the most trivial of incidents must 'mean something'. Jung terms this affliction 'running along with the unconscious'. In astrology, craft horoscopy not only opens up the symbolic attitude but it also provides a discipline and sets limits to stop the individual from this mindless 'running along'.

With even a little astrology, it is possible to observe the transcendent function of the symbolic in a variety of everyday situations. For example, a friend phoned for a moan one Saturday morning, following a difficult week at work. She had been setting up a deal for a big visual aids order which guaranteed the client a delivery date for a conference on the coming Monday. During the previous week, a printing machine had gone on the blink and no sooner was it fixed than there was a power cut in west London. She rescheduled everything, and by Friday it looked just possible that she would meet the deadline. She was out of the office that day but left instructions with her boss to carry out the laborious process of punching holes in 4,000 transparency mounts. The boss, however, had skipped off early, telling a secretary that he had left the machine ready for the transparencies. The friendly secretary tried to help out by punching in some of the holes and felt pleased to have completed quite a number of them by the time my friend returned around 6pm. Yet on inspection, it was discovered that the machine had been wrongly set and that the mounts were misaligned. To get the order ready for Monday's conference, my friend would have to go in to work over the weekend.

At that point, the Bull in this patient Taurean emerged. She flew into a rage and literally charged around the office, thumping

objects and shouting at everyone. It took her a good twenty minutes to calm down and, in despair, she went off to meet someone for a night out. However, her annoying day was not yet over. When she returned home, the passage light in her flat had been turned off by her flat-mate. This irritated her because she had been burgled several times and usually left a light on when there was no one home. When the flat-mate returned, their discussion got out of hand and they ended up having an unpleasant row. Now, come Saturday morning, here she was on her own at work, her weekend in ruins. She had promised to go with another friend that afternoon to buy some Venetian blinds and could not change the arrangement. She would have to go into work on Sunday and by now, she was well into one of those deep, gloomy Taurean moods.

As she narrated her tale of woe, I began to hear these events in a different – an astrological – frame of reference. They were uncannily described by a Lunar Eclipse which had taken place on the Friday evening, within about an hour of her rage around the office.²¹ This eclipse had fallen on Jupiter in her natal 6th house of work and the symbolism described the events of her week. The two great creative forces, the Sun and Moon, are the 'lights' of the heavens and when they configure at an eclipse, a light is put out. A great dragon in the sky is thought to swallow one of the forces of creation, so traditionally eclipses are an ill omen. Things go wrong, they are plunged into darkness; we lose sight and become blind. And what had happened to my friend? She began her week with a *visual aids* project and planned to end it shopping for *blinds*. In between, the machines went on the blink, there was a power cut, misalignments, a blinding rage and an argument about leaving lights on or off. My friend is not an astrologer and, being a Taurean, she needs fairly solid proof before she is persuaded that there is anything in it. Yet the fact that the eclipse took place about the same time as her explosion in the office is her kind of enticing evidence.

So what is happening here, when we bring the symbolic attitude to bear on such everyday misery? As an astrologer I am able to give further consideration to this piece of symbolism and it becomes possible to see these annoying events in a much broader context. She had just about had it with her 6th house bread and butter job, and she was planning to leave to finish law studies. The eclipse of her Jupiter – planet of the Law – indicated to me that her passage in this might not go so smoothly.

This prophetic note to the eclipse turned out to be relevant because, despite being offered a place on the course, her financial position meant delaying her studies and sticking out the job for another year. Her natal Jupiter – law studies – was indeed eclipsed. However, what matters far more than the possibility of prediction is that the symbolic attitude and the astrology allowed our conversation to open into a discussion on her current path in life. She could view her miserable week, not simply as a disconnected series of frustrating incidents, but in relation to far more vital concerns. Towards the end of our conversation about the eclipse, she remarked, unwittingly, that she felt a lot 'lighter' now.

We seem a long way here from depth psychology. However, the symbolic attitude, articulated through the astrology, brings to individuals a connection with the cosmos. In my friend's case the eclipse, a great cosmic factor, is found to be directly relevant for her. She is thereby connected with something beyond herself, and this brings a sense of meaningfulness. The story of the eclipse was not her story, but it becomes her story, and this process is somewhat akin to being taken to the temple to hear the story of Ra. This does not necessarily make astrologers priests, but it does suggest that diviners and those with a symbolic attitude are opening up our connection with the sacred.

This raises fully the question of astrology as divination. Unlike other diviners, astrologers divine with more than a stone, more than a coin, more than a pack of cards. Their act of divination spreads the heavens and assigns symbolic significance to the most awesome, untouchable and non-personal of objects, the planets and the stars themselves. However, whereas most astrologers recognise the curious ability of their symbols to allow a shift of consciousness, a change of attitude, a metanoia, not all of them consider astrology to be a form of divination. Those who do accept it as divination realise that when they draw up a horoscope for a birth, a horary question or an event, they are 'bidding' an omen, or divining. However, not only do some astrologers consider astrology to be a science which deals with the planets as 'energies', but many dislike the concept of divination itself. Within astrology, such well-respected practitioners as Dennis Elwell seek to divorce astrology from 'hand-reading, the Tarot, witchcraft, the I Ching and the rest of the gypsy band'.²² Astrology as divination, with its implicit connection to the occult, is not an image which the professional, modern astrologer

enjoys and it has been rejected by those who seek to 'professionalise' astrology. It is understandable why astrologers, seeking respect and recognition for their activities, should wish to give the occult a body swerve and differentiate themselves from it through science or psychology.

However, there may be a deeper reason for this ambivalence. If astrology is a form of divination our attention turns to the question of the nature of *symbolism*, and its dependence upon the act of interpretation. Most astrological authors – psychological or otherwise – do not question the astrologer's encounter with the symbol or discuss the problematics of interpretation. It is assumed, given some keywords, a bit of practice and the ever-mysterious and illusive pinch of intuition, that the act of interpreting symbols is a fairly straightforward affair. So often, we do not follow Jung's caution on symbols and fall into mere 'word pictures', explanations which kill off the living symbol. Whether Saturn is the principle of limitation or of the Shadow makes little difference if, even before we encounter it in the chart, we believe that we have already laid out its meaning. The symbol is not a sign and, notwithstanding its historical 'core meaning' given by convention, the individual must still struggle to 'give birth' to its meaning in each unique situation. It requires the consciousness and attitude of the observer to breathe life into the symbol.

Sensitive astrologers have always intuited this truth, but Jung has offered them a way of talking about it. Lindsay Radermacher is one of the few astrologers to have taken up this issue, and in discussing the nature of interpretation, she describes an experience of the difference between 'live' and 'dead' symbols. She once cast a horoscope for the moment of seeing a fox, an incident she felt was significant, yet the symbolism did not come alive for her and she could understand nothing from it. As an illustration of how charts can be 'dead', she then used this chart during a public lecture. Somewhat to her consternation, the chart sprang to life during the discussion when the audience began to see extremely pertinent fox symbolism in the chart. Remarkably, the chart also began to describe the audience itself, doing this. As if this wasn't enough, when she returned home that evening, she discovered in her dictionary of symbols that the fox is thought to be cunning because in order to catch its prey, it pretends to be dead!²³

This is a typical foxy astrological trick. Of their nature, symbols

reveal the unconscious and therefore repeatedly surprise us and lead us in a different direction to the one we consciously imagine we are taking. Astrology never quite behaves itself and, what is more, these tricks of symbolism demand that the astrologer considers his or her participation in relation to the interpretation of the symbol. If we follow Jung's understanding, astrology as divination involves the participation of the one interpreting the symbols because, as we have seen, this is essential to the definition of the symbolic. A symbol is dependent on the 'consciousness of the one considering it'. In this light, it becomes possible to see why astrologers might not wish to see astrology as divination. It is much safer to give astrology and the birthchart some kind of objective or even 'scientific' status because then the astrologer can take the role of observer and avoid the dilemmas of participation.

In practice, most astrologers 'sort of' realise that they are not in an objective position because it is they who bring the chart to life by their interpretation. However, a double complication sets in for individuals who have the symbolic attitude. In a world in which the central heating system 'speaks' to you, an individual is in danger of the psychotic collapse of boundaries and of omnipotent thinking – everything is simply a reflection of 'me'. Anyone with the symbolic attitude therefore needs a rational language form to provide a framework of meaning. Both the systematic framework of astrology and Jung's rational structuring of the psyche serve this function in their own ways. However, having such a rational language is no guarantee of a safe harbour. One finds in any symbol system that the jungle creepers sneak their way in there, too, binding the individual into dark lands. The symbols not only reflect him or her but they do so in tricky, foxy, unconscious ways. The rejection of astrology as divination is not separate to the refusal to engage in the problematics of symbolism. Taking an objective stance in astrology may be equivalent to reducing the uncomfortable Number 2 world of the soul by adopting a Number 1 voice.

The implications of Jung's work with divination and the paranormal have been largely ignored by astrologers. Given their reserve, most astrologers borrowing from Jung have taken either his ordering structure – the shadow, the persona, etc – or the colourful imagery which he himself took from mythology and alchemy. However, linking up the planets and signs with Greek myths and alchemical stages is by no means the same as having

a symbolic attitude which is brought to bear in an act of astrological divination. The 'science' which saved Jung has also rescued astrologers from the wilds, and this is what has enchanted them. Yet Jung himself was uncertain about what psychology could bring to astrology:

Obviously astrology has much to offer psychology, but what the latter can offer its elder sister is less evident.²⁴

As we shall see, what has become evident from the state of psychological astrology is that some of the most important questions that Jung's psychology could put to astrology have been ignored. The elder sister has been turning a deaf ear to the lullaby sung by Jung in his mother's voice.

5.

PSYCHOLOGICAL ASTROLOGY

The Search for Deep Meaning

What is astrology for? And what do the symbols in astrology show? In its more reflective mode, traditional astrology has taken the natal horoscope as symbolising a seed-moment of the soul, capable of revealing that 'strange Something' which had fascinated Jung as a student and which is recognised at the moment of birth as well as of death. Astrologers often take it for granted that if they have the moment of the soul's incarnation, they will have in the birthchart the symbolism of its journey through life. However noble this vision may be, it has not often been matched in practice. The symbols have usually been interpreted in a worldly, event-oriented way, giving rise to astrology's predictive and fatalistic appearance. There is only scant discussion in the astrological literature about the astrological enterprise and the nature of symbolic interpretation. Few authors develop a discussion beyond a description of concrete and practical applications of symbols, coupled with general rules of horoscope delineation for events and character.

Historically, there have been occasional moves to deepen astrology's philosophical basis and to question the way in which its symbols refer to the spiritual. The Renaissance neo-Platonists led by Marsilio Ficino saw astrology as the revelation of the sacred and condemned the sterile determinism of the orthodox astrology of their day. This movement is in certain ways the precursor of modern humanistic astrology.¹

At the beginning of the twentieth-century revival, Alan Leo had a similar desire to deepen the spiritual dimension of astrology and this was partly achieved by linking it with Theosophy, which at its heyday carried 'deep meaning' for countless seekers. From his Theosophical background he believed the birthchart to be the indicator of the progress

of the soul in its series of incarnations:

Each horoscope marks a step in that glorious evolution, and by representing the character and environment of the Soul shows the stage reached by the Ego in that particular birth.²

Leo's astrology retained a strong practical orientation but he could also provide a spiritual dimension through occult philosophy. In particular, one of his favourite teachings, *Character is Destiny*, involves the recognition of an 'occult law' whereby unresolved elements of character and psychology, shown by problematic configurations in the horoscope, become manifested in hostile events in the outer world. A difficult Mars, for example, 'attracts' or manifests in violence from others. The equation of this occult law with the workings of the unconscious has been an easy step for later psychological astrology; the difficult Mars signifies repressed anger which has been projected and externalised.

Alan Leo was seeking to allow astrological symbolism directly to express spiritual truths, and it is this quest which helps to explain his wish to develop a system of 'esoteric' astrology. Labouring under the burden of Theosophical tenets, this system lacks the symbolic liveliness and colour of many of his other writings and it has had little appeal or influence. Charles Carter referred to Leo's opus on the subject as a 'big volume containing virtually nothing worth reading'.³ The somewhat similar attempt by Alice Bailey achieved some influence,⁴ but it remains true to say that 'esoteric astrology' has never really taken off, while traditional astrology has remained much the same in its practical method, whether it was being employed by a Theosophist or by a worldly pragmatist. The work of the leading English astrologers of the last generation, such as Carter and Davison, was equally informed by a strong sense of spiritual values and inspired by either neo-Platonism or Theosophy. They too had a lively sense of symbolism applied to worldly matters. Yet, as with Alan Leo, their philosophy and their horoscopy never quite came together in an integrated form. In this respect John Addey's work on harmonics comes closest in modern astrology to integrating philosophy and interpretation. He attempted this integration by showing that astrology's *methods* are a direct reflection of neo-Platonic theory and the Pythagorean philosophy of number, and this elegant approach has attracted a certain following.

From the time of Alan Leo, the psychology of the individual was a theme of importance, but the older generation in English astrology was not influenced by psychoanalytic ideas about the unconscious. Carter's *Encyclopaedia of Psychological Astrology*,⁵ full of human insight and rich in symbolism, is still very much part of an earlier tradition. Despite the occasional mention of the unconscious, the text does not have a sense of unconscious dynamics operating below the surface of 'character'. This meant that, for all its gifts, English astrology was falling out of tune with a mood of the times. In our psychologised age, there has been a demand that astrology addresses something more than character trait descriptions or straight judgements about the outcome of worldly events. In an era in which the existence of the unconscious is taken for granted, individuals consulting astrologers wish to know something deeper about themselves, their psychology, their psyche, their soul. Modern depth psychology has become the carrier of 'deep meaning' in our lives and it was inevitable that it would influence astrology. The growth of serious astrology in recent decades has undoubtedly been in large measure due to its capacity to embrace depth psychology.

The influence of Jung's thinking on astrologers has to be seen in this wider context. Of all the formulations of modern psychology, it is his approach which pre-eminently matches the impetus towards deep meaning in astrology. His analytic psychology, working as it does with images and symbols, showed astrologers how symbolism could reveal the soul and bring forward something more profound than the banal concerns to which its own tradition had so readily fallen prey. Many have turned their backs on the apparent trivialisations of symbolism and the determinism inherited from classical astrology, and looked instead to Jung. His respect for traditional wisdom, including astrology, ensured that he was an attractive figure for astrologers who were seeking to draw into their subject the vigorous new growth of psychology. They realised that when interpreted in the light of the psychology of the unconscious, their symbols are capable of a far more meaningful revelation than traditional practitioners had been able to recognise.

In the astrology of the English-speaking world there have been two major streams of direct influence from Jung, epitomised in the quite different styles of Dane Rudhyar and Liz Greene. In America, it was Rudhyar in the thirties who first made the move

which captured the imagination of a whole generation of astrologers. As an occult philosopher with strong Theosophical leanings, Rudhyar found in Jung the common ground of neo-Platonic thought. He was in ready sympathy with Jung's idea of the individuation process, the movement of the individual towards a sense of wholeness and completion throughout his or her lifetime. Rudhyar's development of 'humanistic' astrology parallels the so-called 'third force' humanistic psychology, located counter both to behaviourism and to what is perceived as the reductionist negativity of the Freudian interpretation of the unconscious. Humanistic astrology matches especially well the old idea that the birthchart shows the journey of the soul. A favoured metaphor is that of the 'blueprint':

The birth-chart defines the structure of the individual person. It is, in this sense, the blueprint of what may become the finished 'temple' of the fully mature and perfected man. I say 'may' become; for the birthchart refers only to potentialities.⁶

Another frequent analogy is that of the seed, occasionally developed as the 'seed packet'. The innate potential of an individual as indicated in the birthchart is like a picture on a seed packet. The seed can grow and blossom into the same species as the picture on the packet, but it cannot flower into something else. Rudhyar states:

This seed-pattern defines what that organism (or organised field of activity) SHOULD be if it fulfils its function in the universal scheme of things, or one might say according to God's plan.⁷

Guided by the astrologer, the celestial gardener, the individual is enabled to grow and realise his or her potential by knowing the signs of the times – when to sow, when to reap, when to prune and so on. This wholesome gardening metaphor evokes the cycles of nature and gives an uplifting sense of connection with the cosmos. The ancient problem of fate and freewill is much muted because the individual has free choice as to *how* he or she develops the innate potential. Yet despite its emphasis on free will, the seed-pattern analogy still has to cope with certain predetermined parameters which constitute an individual's fate. If a horoscope has Saturn in a prominent position, then that potential is still predestined to be a key theme

in life in one way or another, however spiritual our interpretation. Moreover, all the pictures on the seed packets are pretty ones, for who would wish to cultivate their potential as a cabbage patch or a Venus fly-trap? And what kind of picture was on Hitler's cosmic packet?

Liz Greene represents a newer generation and an altogether different and more ambitious attempt to draw Jungian ideas into astrology. This work sounds a different note to that of Rudhyar, and by dropping sentimental views of soul-growth, it is much more faithful to Jung. She is prepared to take on the dilemmas of fate and is scathing about the 'elegant ambiguity, of potentials and seed plans and blueprints'.⁸

There remains the assumption that life is meaningful and the individual has a path and a purpose, but there is now a dark side: Saturn, Pluto and the Shadow. Furthermore, there is no longer a sense of connection through Theosophy and neo-Platonism. Rather, the emphasis lies on the dynamics of Jung's analytic psychology and in its application to the understanding of unconscious processes. Astrology becomes part of a psychological project in which the astrologer equates the birthchart with the individual's 'psyche'. The word psyche is used not simply as 'soul' but in the specific sense from Jung's later theories, where it designates an individual's whole psychic make-up, the totality of all psychic processes, conscious as well as unconscious.

Despite their differences, these contrasting styles epitomised by Dane Rudhyar and Liz Greene share a common theme which stands in striking contrast to traditional astrology. This concerns the symbolising of the world. In classical astrology the birthchart indicates the soul but it also reveals the world. Psychological astrology tends to withdraw the astrological showing from the 'outer' into an 'inner' realm. Its focus is on the individual's inner make-up and one of its defining characteristics is that there is an unconscious component which structures and determines an individual's behaviour. A prime task is to use the astrological chart in order to discover unconscious motivation and feeling. Coupled with this is the use of the psychoanalytic concept of 'projection'. Emphasis is given to the belief that unconscious psychic contents are displaced onto others or onto worldly events. This raises for astrologers the problem of psychological reductionism. The outer world becomes a reflection of the inner, and astrology itself becomes a projection of psychic contents both at the collective level, such as the astrology of the

Great Ages, and at the level of the individual.

However, by embracing the psychology of the unconscious, modern astrologers, without having to revert to an explicitly religious or occult interpretation, can recover the deep meaning that they assume traditional astrology has lost. Like analysts, astrologers have moved away from a religious connotation of soul towards an analytic concern with the 'secular psyche'.⁹ The link with Jungian thought has also given us a way into the analytic discourse and the counselling communities. For many astrologers this has enhanced astrology insofar as it is now able to address the unhappy human condition – depression, anxiety, despair, loss, and so on – with all the richness of psychoanalytic thinking – dissociation, projection, resistance, transference, projective identification, and so on. This, in turn, attracts more people from those worlds into astrology, and the combination of astrological symbols, mythical images and analytic ideas frequently moves individuals with a sense of significance and truth in the deepest questions of their destiny. In this psychological age, even if most of Jung's concepts pass us by, it requires unusual resistance to deny the metaphor of the Shadow, or of the 'Soul-image', the inner image of the male or female part of our nature. These powerful images have swept their way into astrology and have swept astrologers into the Jungian camp. Conventional character description and horaries about yet another lost ring pale into insignificance against such a colourful tapestry of meaning. The tiny band of traditional astrologers recoil in alarm at the dark tide of analysis flooding into their work, but the more they resist, the more extreme and unappealing their own position becomes.

A key concept from Jung which has been directly imported into psychological astrology is that of the *archetype*. When the analyst presents a dream symbol or motif, a prime task of the Jungian analyst is to reconnect the individual with the archetype underlying the symbol. Marie-Louise Von Franz comments:

... the interpretation has no goal beyond that of reconnecting consciousness with the source of energy, which is the archetype. This source of power is the primordial spirit from which our individual consciousness has, so to speak, 'differentiated itself away'.¹⁰

From the time of *Symbols of Transformation*, when Jung first concerned himself with the 'archaic residues' in the Frank Miller

material, he evolved, defined and redefined his idea of archetypes. Given the great range of his thought, spanning the worlds of medicine, psychiatry, literature, philosophy and religion, some of the core Jungian concepts can take on quite different shades of meaning depending on the context in which we are reading Jung. We are faced with this problem in interpreting the differing strands in his definition of archetypes.

The archetypes have no material existence, and to primitive mentality or mythopoeic thought they would be known as spirits. Like Philemon they are '*living psychic forces*' and they make up the content of the collective unconscious. This makes them autonomous, and through their autonomy they exert a determining influence on the psyche as a whole. Yet archetypes are also more abstractly conceived of as 'ordering principles', structuring the psyche, and Jung likens their presence to the axial system of a crystal which preforms the crystalline structure in the mother liquid. They are forever imperceptible but they emerge from the collective unconscious as images, processes and attitudes, and they particularly find expression through metaphor. Archetypes such as the Self or the Mother are primordial drives which paint their own 'self-portraits' through images and metaphors. Images such as Sun/Lion/King/Gold are archetypal motifs because they emanate from one archetype, which in this case is that of the Self. These images cluster around the archetype but 'to the perpetual vexation of the intellect', they cannot 'be fitted into a formula'.¹¹

The emergence of an archetypal image from the archetype is recognisable because it deeply moves an individual. Jung repeatedly emphasised that archetypes are not concepts, but rather, they are numinous experiences, charged with emotion:

They are at the same time, both images and emotions. One can speak of an archetype only when these two aspects are simultaneous. When there is merely the image, then there is simply a word-picture of little consequence. But by being charged with emotion, the image gains numinosity (or psychic energy); it becomes dynamic, and consequences of some kind flow from it.¹²

The image of a King or Queen is archetypal and thereby evokes emotion, as evidenced in the extraordinary position of the British Royal Family. There are few individuals who are not emotionally stirred, for or against, because the Royals may carry the archetypal

image of the Self, and they often appear in this role in dreams. So although the archetypes are ordering principles, and structure the dynamics of the psyche, they cannot be treated 'as if they were part of a mechanical system that can be learnt by rote'. They must be seen as

... pieces of life itself – images that are integrally connected to the living individual by the bridge of the emotions ... they gain life and meaning only when you try to take into account their numinosity – i.e. their relationship to the living individual ... their names mean very little, whereas the way they are related to you is all-important.¹³

A key question for astrologers is whether or not the archetypes are interchangeable with astrological symbols. Jung himself appears to have authorised the connection. He considers that astrology has to do with the 'interpretation of the archetypes (the gods)'¹⁴ and states:

Astrology, like the collective unconscious with which psychology is concerned, consists of symbolic configurations: the 'planets' are the gods, symbols of the powers of the unconscious.¹⁵

Every astrologer connecting astrology with Jungian thought has taken as a base-line this connection between gods, archetypes and planetary symbols. The stories of the gods, especially those of the Greek pantheon associated with western astrology, readily allow such connections. Astrological symbols then become metaphors which carry the archetype *per se*. Karen Hamaker Zondag, in her comprehensive attempt to match Jung's thinking with astrology, believes that each astrological symbol

... *must* have this archetypal basis in order to qualify as a symbol although it need not be positively identical with the archetype.¹⁶

At first glance there is little difficulty in such an approach, for which astrologer would not recognise in Sun/Lion/King/Gold the zodiacal sign of Leo? If we are introduced to the archetypal father figure of the Wise Old Man, do we not immediately know Saturn? And when Jung talks of the 'mother archetype', are we not reminded of the Moon and Cancer?

However, traditional astrologers understand an astrological

symbol as a root in its own right, without seeing it as one expression of an archetype. With astrological symbols, as with the archetypes, a certain set of images cluster around the core symbol. The Moon, for example, has many possible meanings, one of which is understood to be the mother and mothering. The Moon may also mean, amongst a myriad of other possibilities, flux and alternation, the child, the common people, night, mirrors, the left, utensils, silver, cabbages, baths and bellies. Part of the joy of astrological practice is the open-ended and abundant nature of its symbols.

When we look to Jung's discussion of the 'mother archetype', the symbolic array of expressions is recognised by the astrologer as very similar to those of the Moon and it too has an almost boundless variety of aspects:

First in importance are the personal mother and grandmother, step-mother and mother-in-law; then any woman with whom a relationship exists ... Then there are what might be termed mothers in a figurative sense. To this category belongs the goddess, and especially the Mother of God, the Virgin, the Sophia.¹⁷

From this central core clustering around the actual mother, Jung moves outwards to increasingly distant possible figurative associations: Church, sea, underworld, the moon, rock, cave, tree, ovens, the cow, the hare, and so on.

However, even if the symbolic arrays of horoscopy and archetypal psychology are broadly compatible – which should not be taken for granted – there still remains a major difference between archetype and symbol. For Jung, the symbolic array described above comes from, and is reducible to, the essential meaning 'mother archetype'. In contrast, for the astrologer, the core from which this array manifests is simply that of 'Moon'. Mother (or 'mother archetype') is only one expression of the Moon, which has *no* meaning, other than its manifested forms. It is, therefore, richer in possible meanings, more open and less determined than 'mother archetype'. The only final meaning towards which each item of the symbolic array may tend is 'Moon'. Whatever Jung's intentions, the Jungian 'ideal meaning' (for example, the mother archetype) lends itself more readily to psychological or even biological reductionism than the classical astrological 'ideal meaning' (for example, the sphere of the Moon). In a Jungian approach, the astrological Moon becomes an archetypal image expressing the mother archetype,

'projected' onto it by astrologers.

This raises another consideration in relation to the connection of archetypes and symbols. The archetypes are emotions as well as images. In Jungian analysis, the analyst is looking and listening for the archetypes at play in the analysand's situation through dreams, word association, images, language, and so on. The archetypal images are produced by the analysand and they are recognisable because of their emotional charge. By contrast, astrological symbols are produced not by the client but by the astrologer and they are then given to the client as belonging to him or her, within the setting of the consultation. The question of *for whom* and in what way the astrological symbol is emotionally charged has not so far been thought through by the astrologers adopting Jung's terminology. This is an important and subtle issue which we will discuss more fully later. The connection between archetypes (or archetypal motifs) and astrological symbols is therefore not quite the simple matter that it might at first seem to be. In borrowing from Jung, most astrologers have been far less willing to take on board all the implications of the archetypes as 'living psychic forces'. Instead, they have taken up the more easily objectified definitions of the archetypes – ordering principles and self-portraits of the instincts and drives.

Surprisingly, an old astrological chestnut has a bearing on the debate, about the difference between archetypes and horoscope symbols. In the seventeenth century, Morin de Villefranche distinguished two ways in which the planetary symbols may be interpreted. They can be taken as 'universals' or 'particulars'. For example, the Moon as mother, Mercury as communication, and so on, are *universal* meanings. The planetary symbolism applies to all men and women, at all times, in all places. However, as soon as we cast a horoscope for a particular person at a specific time and place, these 'universal' planets fall in houses of the horoscope and they then take on a *particular* meaning. The houses in which the planets are placed, as well as the houses they rule, symbolise the ways in which universal themes have been given a particular focus for that individual. The Moon, therefore, may not show the mother at all in a chart when she is not in or ruling the 4th or 10th houses, the houses which have a particular significance for the parents. Depending on the horoscope, the significator for the mother could be *any* of the planets – aggressive Mars, cold Saturn, loving Venus or whatever.

Morin's criticism of the inadequate distinction between universal and particular symbolism is pertinent today, and nowhere more so than in psychological astrology. Jung's concept of the archetype is akin to an astrological symbol only where this latter is considered as a 'universal'. As soon as that symbol has a place within an individual horoscope, it takes on a particular meaning and becomes part of a method of interpretation. The criticism levied at the psychological astrologers, therefore, centres on the exclusive use of the symbol as a universal (archetype), and their neglect of its ability to carry particular meaning. This lack of recognition of particular house rulers, found in traditional methods of interpretation, has resulted in poor 'housecraft', and an indiscriminating approach to the horoscope. The lack of emphasis on the houses parallels the lack of emphasis on a worldly astrology, and mirrors the withdrawal of psychological astrology to the 'inner' world.

The borrowing of archetypes from Jung has, therefore, become associated with a loose and undisciplined approach and has led to a distinct polarity between traditional methods and current psychological astrology. This has been compounded by the adoption of the Jungian technique of *amplification*, to which I will now turn. This is the method in Jungian analysis employing fairy tales and mythical associations to elaborate symbols, images and situations produced by the analysand.

The attempt to amplify horoscope symbols has been one of the most colourful and popular importations from Jung. Liz Greene has pioneered this approach and numerous astrologers have tried to mimic her. It has achieved its status in direct response to the desire for a level of meaning which astrological art had been unable to offer. Before her work, few astrologers had much notion of how to evoke the numinous through symbols. Astrology has been brought to life for many astrologers by the use of myths and alchemical analogies, and this has happened to such an extent that archetypal images such as the puer (the eternal youth) and the senex (the wise old man) are now ready to hand in the astrological vocabulary. In addition to mythical references, Liz Greene uses psychological material

... to amplify the astrological picture so that we can see a living dynamic at work in the chart, rather than a fragmented list of character qualities.¹⁸

In Jungian analysis, mythological associations are used to amplify

images and help the client to connect with the archetype which the myth or image is carrying. Yet the fluid and loosely connected realm of mythology involves a very different orientation to that of conventional astrological interpretation. Horoscopy is discriminatory, selective, precise, having an inbuilt astro-logos, and it leads to a distinct interpretation in the sense that the astrologer locates specific symbolism pertinent to the client. If we compare these orientations, one process is Jupiterian and endlessly links things together (amplification), the other is Saturnine and discriminates and separates (judgement). The two processes can be fruitful when they complement each other, but the current generation of psychological astrologers influenced by Jung privilege amplification and neglect the practise of discriminatory methods of traditional chart interpretation. A major pitfall in amplification is that it is easy to lose one's way, just as Jung did when he first came across mythology in 1909 – he ended up analysing all the myths and centaurs, 'totally confused'. Liz Greene admits more than she realises when she describes her own method in *The Astrology of Fate*:

To the undoubted frustration of the more pragmatic reader, astrological interpretations are *hopelessly mixed* herein with fairy tales, myths, dreams and other oddities.¹⁹ (my italics)

Once the formal structure of traditional astrology has been dissolved, where can psychological astrologers turn for a framework or discipline in their practice? The anchor amidst the flux of mythical material for the Jungian analyst is provided partly by Jung's theoretical structure and partly by the conventions of analytic training. In astrology, Liz Greene has to make analytical psychology, rather than horoscopy, serve the same purpose. This culminates in her suggestion that is 'tantamount to malpractice' for astrologers to read horoscopes without themselves having been in therapy.²⁰ This is a heavy charge to lay against a large proportion of the astrological community, and it is naturally resented by practitioners who consider that astrology's goals and rituals are not necessarily identical to those of psychotherapy. The point at which the clash with tradition occurs is when both the astrological endeavour and the astrological symbols are *mediated* by analytic, in this instance, Jungian theory. Resistance to the Jungian imports from more reflective traditional astrologers, interested in psychoanalytic

thought, stems from the value which they place on having a highly differentiated and discriminating practice of traditional chart interpretation. Their guide through the hopeless mix of myths, images and oddities is the horoscope.

An example chart interpretation from Liz Greene will illustrate some of the issues that we have raised so far. In her lecture on the 'puer' in *The Development of the Personality*,²¹ she discusses the archetypes of 'puer' and 'senex' – the eternal youth and the wise old man. At first the richness of archetypal psychology, when brought together with general astrological symbolism, inspires and intrigues. However, when we come to the example horoscopes major problems arise.

Liz Greene discusses the horoscope of the client of an astrologer-therapist, a participant in one of the seminars. The client shows the characteristics of the 'Puer Aeternus', the 'eternal youth', a state of being which refuses to acknowledge adult responsibility and maturity. The symbolism of the client's horoscope (Puer 'B') is taken up as revealing this archetypal motif. We are also told that Puer B's mother had been having a love affair for seventeen years to which he was privy but which he had to keep secret from his father. At the age of twenty-four, he had a 'shattering peak experience' of a religious nature and 'went to pieces'. He was depressed, attempted suicide and was hospitalised.

Before proceeding with his story further, we will look at the astrological symbolism which might describe these situations (see figure 5.1). Puer B has Scorpio-Taurus on the MC/IC axis and therefore the Mars-Pluto trine and Venus, conjunct Jupiter, are the particular signifiers of the parents. Traditionally, the mother is the 10th house and her secret affair might well be described by Scorpio on the Midheaven with an extremely close Mars-Pluto fire trine. Universally, the mother's deception may also be taken as the Moon square Neptune, and the inability to speak of this to the father as the Sun conjunct Saturn in Gemini. The latter aspect is disposed of by *Mercury in Taurus, retrograde in the 4th*. This very accurately describes the communication problem in Puer B's family, and how he is unable to speak to the father because of this parental secret. Where will we find Puer B's religious experience? He was twenty-four at the time and this brings to mind Jupiter, universal planet of religion, and its twelve-year cycle. Puer B's Jupiter is exalted and configures powerfully in the map. Its conjunction with Venus, lady of the

she makes the decisive interpretation that Puer B's therapy has been about saving the youthful spirit from drowning in the unconscious. She sees him as a 'buried puer' and a 'fake senex', burdened by the senex, like his Sun next to Saturn.

How has this understanding been derived? It probably comes from the trained eye of an analyst which takes as an indicator for the therapy any story presented by the client, especially when it begins 'a funny thing happened on the way to the session'. Liz Greene was also, of course, *looking* for the puer to begin with because the chart was presented to her in the context of her lecture. More important, however, is that the interpretation has not been founded in the chart symbols. Mercury retrograde in Taurus in the 4th is a brilliant astrological description of a 'buried puer' and confirms for astrologers that the interpretation is on a right track. It rings true to the man's situation and the chart's symbolism, but Liz Greene did not need this piece of astrology to arrive at her conclusion. In fact, she does not acknowledge this symbolism and makes no reference to the Mercury-Neptune trine, or even the Moon-Neptune square, as a signature for saving a drowning child. There is no attempt to match the symbolic clues in the worldly event with the horoscope, so she has no way, through the astrology, to confirm her understanding or – what is far more important – to elucidate it further. There is little purpose to the astrology. At best it is a footnote, and at worst it could muddle an otherwise pertinent analytic move.

This reveals a key difference between amplification and judgement. When a psychological astrologer has an archetype like the puer in mind, then he or she will set out to hunt it down in the horoscope. Without the guidance of traditional methods of interpretation, it becomes possible to seize on any symbol in the chart which has a general, universal connection with the archetype one is looking for, and to amplify that. Yet if a symbol is plucked out arbitrarily, the astrologer begins to make 'mythical free associations' from the symbols, and from the Jungian viewpoint the amplifications will become carriers of the astrologer's own unconscious contents. One of the great merits of the traditional approach is that it ensures our assignments and amplifications are submitted to the test of a shared method which is capable of exactly discriminating the symbols.

The use of an arbitrary, non-craft horoscopy by psychological astrologers such as Liz Greene reflects the fact that the goal of their astrology is to connect with the possibilities of deep

meaning inherent in Jung's thinking. Truth and the 'bottom line' are assumed to be arrived at once a Jungian perspective can be gained. In this process, Liz Greene never intends to map the puer crudely onto the chart:

I do not think one can take the great archetypal dominants such as the puer and the senex and make tight, sharply drawn equations between them and the astrological factors.²³

Historically, however, the art of astrology *does* establish 'tight, sharply drawn equations', not with other images but with the reported events in a person's life. Equations between the client's world and the chart symbols are made in order to establish the astrologer's confidence that he or she is working with the appropriate symbol. If we cannot match the event in the world to the symbol in the chart with some degree of confidence, then how much more uncertain will we feel in speculating on which symbols indicate an unknown psychic content? World and psyche are never separate. The traditional astrologer seeks the symbol as it is played out in the world and tests his or her understanding of it against life events through astrological timing measures, before speculating on the symbol's wider implications.

Moreover, the introduction of archetypal imagery has not helped astrologers with some of the problems which they already face. Psychological astrologers, like all other astrologers, come across certain difficulties in chart interpretation, but these become heavily disguised by the Jungian overlay. There is an ambiguous move to and fro between psychological theory and astrological symbol, and the authority of the knowledge gained from a chart is not only assumed without question, but it is never taken as problematic in any way. There is no sense of the astrologer having to struggle to make sense of the symbolism, or of the chart raising more questions than it answers. A typical dilemma arises when a chart does not seem to fit the person, and the life story and events cannot be matched with the symbols. The astrologer has to admit either that the astrology is not working or that it is for some reason inappropriate at this time, or that his or her interpretation is faulty. Psychological astrologers who imagine they can proceed without the discipline of traditional astrology will have no adequate way of determining when their astrology has become redundant. Like the seed-packet astrologers, they are forced to predict that these un-lived, latent

potentialities which they believe they can see in the chart will one day come home to roost in the person's life.

In a similar case to that already quoted, Liz Greene assumes that she has another puer – Puer A – because his behaviour matches the archetype, even though few indicators of this can be found in his birthchart. One needs very little grounding in astrology to recognise that a triple conjunction in Taurus does not smack of the flighty, airy, youthful spirit of the puer, forever becoming and never arriving. The only conclusion that can be drawn if we insist on seeing him as a puer is that his present behaviour makes him a 'fake puer' and that one day he will begin to behave like his chart. Faced with this situation in Puer A's chart, Liz Greene concludes that he

... will probably break, too, one day, because his adaptation to life is also false, and he has had to amputate most of his chart.²⁴

Most of the chart has been amputated, but not by the client! The operation is one performed throughout astrology, by all types of astrologers, but the Jungian concepts of archetypes and projection have been no help in illuminating this common astrological dilemma. Such a response offers nothing new and glosses over the collapse of the astrology by landing the problem at the client's door, rather than questioning the astrologer's relation with the chart's symbolism. The Jungian idea comes first, the client comes second, the birthchart runs a poor third and the astrologer stays in the stable. We end up with buried puers, fake puers, possible puers, non-puers who will one day become puers and vice-versa – none of which the astrologer has been guided to by the chart itself.

Traditional astrology, however, also has its limits. If we focus only on craft horoscopy, we can easily end up with a 'so what?' question as we encounter the void of meaning and lack of depth which has always been an issue for astrology. Its practitioners might find the appropriate symbol and 'locate significance' beautifully,²⁵ but can they *interpret* that significance? Disciplined methods of chart interpretation on their own are not enough. They only have meaning if there is some further goal or purpose of the interpretation. Unless it is brought to life and allowed to speak of what people feel really matters to them, then the symbolism goes nowhere.

Intelligently used, the traditional method gives indicators of

the significant issues which the astrologer needs to open up with the client, and arrives at connections which could not otherwise have been made. For example, Puer B's religious experience can be linked with the family situation because Venus rules both the 4th (family) and 9th (religion) and seems to signify the father. Through its conjunction with Jupiter, the father is further identified in relation to religious feeling. We are, therefore, led by astrology to open up the conversation with Puer B along the lines of Mercury retrograding onto the sextile of the Venus-Jupiter conjunction. In what ways had he found a voice to express that parental secret through his peak religious experience? The astrology asks us to connect these two factors in a way which the analyst might be less readily led to do. However, although astrology has always claimed to address such deep issues of the soul, most practitioners are humble in the face of the mystery of the psyche and life itself. By contrast, there is a danger of hubris in psychological astrology when its practitioners do not feel they have to 'prove' their interpretations by a communicable discipline of symbols. Their work is regulated by neither the procedures of analysis nor by the exacting requirements of the craft of astrology.

A written astrological analysis makes considerable demands on the reader as well as the writer, and perhaps this is the reason why horoscopes are often seen as adornments to the text in astrology books, rather than as objects of careful study. Client confidentiality further complicates the publication of case histories. Few astrological readers take pains to study example charts and, by comparison, stories, myths and eaves-dropping on analytical scenarios make for a much more exciting read. Psychological astrology has brought the astrological literature to life for many people and the experience of reading it is a Jupiterian one. The reader bounces along on one powerful image after another with a sense of life's meaning and purpose. Who wants to plod through house rulerships afterwards? Ironically, because Jupiter is experienced during the reading, its symbolism in the horoscope is frequently underplayed, as with Puer B's Jupiter. Similarly, psychological astrology emphasises the role of Saturn as guardian of the gate between conscious and unconscious, but it neglects the more discriminating Saturnian use of timing measures, and a natal progression is a rare bird indeed.

Now I will make a move that may surprise some readers. While

pondering Jupiter and Saturn and the differences between amplification and traditional astrological methods of judgement, the horoscope of Puer B began to come alive with a signature for these very issues. This type of radical shift which 're-takes' a chart in varied contexts can be extremely illuminating.²⁶ Like Lindsay Radermacher's foxy experience mentioned earlier, astrological symbols spring into life unexpectedly and begin to refer, not to the apparently objective matter under consideration, but to the very context in which an attempt is made to elucidate the symbols. If I now 're-take' the chart of Puer B in the context of the discussion of amplification and traditional astrology, the mythical and expansive Jupiter-Venus conjunction in Cancer, with Venus ruling the 9th of astrology, speaks of the amplification of astrological symbols. This is a great Jungian song which stirs emotion and brings meaning. The confusion which it can engender by going everywhere and nowhere is shown by its dispositor the Moon, placed in the 6th and square to Neptune – the lack of housecraft. The process of traditional craft horoscopy and judgement is shown by Mercury, lord of the 6th and dispositor of the Sun-Saturn conjunction in Gemini. This is much harder and, like Mercury in Taurus retrograde, requires slow, studious plodding through the nuances of a chart. It equally has its drawbacks by its retrograde separation from Neptune in Virgo in the 8th. It does not clearly voice or acknowledge (retrograde Mercury) the nature of its veiled occult legacy (Neptune in 8th), and this has produced an illusion about the nature of its techniques (Neptune in Virgo). Horoscopy has needed the sextile to the Jupiter-Venus conjunction to express the secret it carries.

As ever with symbols, they allow a change of attitude. On recognising the Venus-Jupiter symbolism in Puer B's chart as the amplification process in astrology, the dignity of this symbolism – and the corresponding weakness of Mercury – led me to think again about these issues. My irritation at the lack of craft in Liz Greene's chart interpretations was balanced by the recognition of her ability to fulfil the purpose of the amplification process for her readers. This has undoubtedly benefited (Jupiter) astrology (Venus, lady of the 9th). As we saw earlier with the story of the snakebite and Ra, or with Jung's lullaby, myths and stories connect an individual with the emotional charge of an archetype. It is this dimension which has so often been absent in traditional astrology. Astrologers of the

last generation had craft horoscopy, but their writings did not activate the archetypes. Liz Greene may lack craft horoscopy, but at her best she evokes the archetypal and the numinous in her readers.

The same cannot be said of Jungian-influenced psychological astrology in general, where there is frequently little sense of archetypes as 'living psychic forces'. James Hillman has pointed out that

... the difference between archetype and stereotype is easy to miss.²⁷

In its search for deep meaning and in the intention to free astrology from 'keywords' and character listings, psychological astrology often succeeds only in turning the archetypes into stereotypes. Nowhere is this more evident than in the attempts which have been made to 'map' the psyche.

6.

THE MAP OF THE PSYCHE

After passing through his night-sea journey Jung set about his lifework of giving shape to his experiences in the light of the knowledge accrued from his psychiatric work and analytic practice. Gradually he evolved a model which differentiates, names and orders diverse psychological conditions and complexes. As with any successful theory, Jung's structure of the psyche is confirmed, modified and elaborated by experience and practice, but it is nevertheless a complete frame of reference from and within which the Jungian analyst perceives and analyses reality. The model is rooted in neo-Platonic thought which presupposes an a priori orderedness to all of life and human experience. This is represented in the archetypes, the unseen ordering principles which lie behind apparent reality and provide a common, collective ground for humanity.

Jung's broad conception of the psyche allows both a collective and an individual psyche, and is definable as

the totality of all psychic processes, conscious as well as unconscious . . . the psyche consists of two complementary but antithetical spheres: Consciousness and the Unconscious.¹

In addition to this main distinction between consciousness and the unconscious, Jung categorises libido or psychic energy into a number of types, functions and complexes. He suggests that these emanate from the archetypes and have a distinctive pattern of relationship to each other, both within the conscious and unconscious domains and in the crossing over between the two spheres. The table below lists the main components of Jung's structure of the psyche. Jung's understanding of the *compensatory* nature of the psyche is well described by his own

Table 1 The Structure of the Psyche Showing Main Components

PSYCHE		
SELF		
libido		
compensatory		
CONSCIOUS	=	UNCONSCIOUS
Two Types	=	Two Types
Extrovert	=	Extrovert
or		or
Introvert	=	Introvert
FOUR FUNCTIONS		FOUR FUNCTIONS
One differentiated	=	One undifferentiated
two auxiliary		two auxiliary
EGO	=	SHADOW
PERSONA	=	SOUL-IMAGE (anima/animus)

THINKING
 INTUITION —+— SENSATION
 FEELING

The fundamental components of *consciousness* are here shown next to their compensatory *unconscious* factors.

Archetypes of the collective unconscious underlie and find expression through the structure of the psyche.

natal Jupiter in Libra in the 8th house, and he sees the play between consciousness and the unconscious as one which seeks to create psychic equilibrium. For example, if I have too high an opinion of myself, this imbalance in my psyche will be redressed by the unconscious. The unconscious process may manifest internally through dream images which emphasise lowness and smallness, or it might manifest externally and appear in others through the function of 'projection'. In this latter case I might frequently encounter petty, small-minded people whom I imagine are continually trying to bring me down.

The compensatory nature of the unconscious to the conscious attitude is to be found throughout Jung's various forms of libido. The 'persona', a term used to designate personality and the conscious mask or means through which we handle the world, is compensated in the unconscious by what Jung terms the 'Soul-Image', that is, the 'animus' in a woman or the 'anima' in a man. These are coloured by the interplay of the 'four functions' – thinking, feeling, sensation and intuition – but the two types – introvert and extrovert – will also play a part in forming the nature of the persona and its unconscious soul-image. If I consciously function as a 'feeling' type and handle the world on the basis of emotional judgements, the unconscious will compensate through a masculine soul-image which is rational. As a woman, my 'animus' will then be highly logical and it may appear in dreams as a man or as an image of male logos, such as an eagle. Alternatively, it will be projected onto the outer world and will be carried either by men I fall in love with, or by intellectual vehicles to which I am strongly attached.

Jung's system of types and functions is intricately interwoven for the Jungian analyst, and despite this brief treatment, I hope enough has been said to indicate that here is an order and typology to set against the fluidity and confusion of psychic states and imagery. Jung's structure of the psyche has readily identifiable categories which can be fairly easily grasped and put to use in the effort to understand what makes us tick. If I fall in love, for example, my hyped-up emotional state may relate to something from the unconscious which is trying to become conscious and which has been projected onto my lover. It is not him I love, but an unrecognised part of my own psyche. If, on the other hand, I detest that mean old madam next door, perhaps she is the carrier of my shadow and it is my own meanness which I despise and seek to reject.

Projections such as these are in play only when the emotional response to a situation far exceeds what the situation merits, but nevertheless these ideas raise uncomfortable questions about the autonomy of the external world and the status of the 'other'. Jung's approach, pushed to its limits, threatens to internalise the world so that others come to be seen as extensions of the individual.²

Jung's understanding of the psyche has such a distinctive and appealing structure and typology that it has been tempting for astrologers to match it up with structures from their own

discipline. Without exception in the literature of the astrologers who have adopted Jung's terminology, not only are the planets equated with archetypes but it is taken for granted that the birthchart indicates the 'basic urges or archetypal patterns' of the individual. Liz Greene works from the premise that

... the chart at birth is really a model, in symbolic terms, of the various energy patterns or psychic components which make up the individual.³

The metaphors of the seed packet and the blueprint have given way to the commonly held belief that the birthchart is a '*map of the psyche*'. There is some debate as to whether the chart fits more with Jung's definition of 'psyche', 'self' or 'personality', and Liz Greene suggests that

... whatever it is that 'induces a man to go his own way' does not appear to be in the horoscope ... Thus there is something about the Self which is not only the totality of the horoscope, but is also more than the horoscope.⁴

In the main, however, psychological astrologers agree that they have a *map* of this psychic terrain and, furthermore, that this map describes the 'inner' world and the structure of the individual's perception, not first and foremost the outer world of events.

Some parts of Jung's model have inspired the astrological imagination more than others. The four functions, for example, linked to the four elements, have often been taken up, as in the work of Stephen Arroyo,⁵ and the unconscious components of shadow, animus and anima, have been readily incorporated into the astrologer's vocabulary. The anima and animus score a bulls-eye with astrologers because romance and partnerships are a most frequent concern for them and for their clients. It is the sexy part of Jung's theory and, not surprisingly, has turned astrologers on. As we have seen, astrology itself was in search of a soul-image and ripe for a love affair with analytical psychology.

In what ways, then, and at what points has Jung's model of the psyche been brought together with astrology? During the sixties, in an important review of astrology and modern psychology, Margaret Morrell discussed in detail the correlations between Jung's concepts and the birthchart.⁶ Her work is of

particular interest because it is located at a change-over period between the two main streams of astrology influenced by Jung, exemplified by Dane Rudhyar and Liz Greene. She is keen to find correlations with Jung's structure but she comes to Jung with a strong sense of astrological craft behind her. Working with horoscopes of individuals whose types and functions had been assessed by an analyst, she found that all the differing ways of correlating Jung's types with astrology which were known to her – including that of Rudhyar's – did not consistently match up. In some individual cases, the typings did match but only on

... the *total chart*, however, rather than on any set of rules regarding distribution of planets in signs and houses.⁷

Many astrologers have tried their hand at this type of correlation but still no consistent agreement has been reached about which parts of the chart pertain to which parts of the psyche. The listings in Table 2 are the main theoretical elements of Jung's structure placed against the astrological symbols suggested by various astrologers. This listing is by no means complete and serves simply to give some idea of the prevailing diversity. For example, Rudhyar identifies libido as Mars and gives the whole compensatory nature of the psyche to Jupiter. Karen Hamaker-Zondag has made a detailed attempt to marry Jung's theory point-for-point with the birthchart. She perceives archetypes as one part of the whole theoretical picture and gives their signification to one part of the horoscope, the 12th house. How this fits with her belief that all astrological symbols are archetypes is not clarified. Like Margaret Morrell, Liz Greene does not hold to any one set of correlations, following signifiers in the chart which she considers most appropriate in any one case.

What emerges from such a listing is that in terms of an astrological model of the psyche there is no single school of 'Jungian astrology' and little agreement amongst astrologers influenced by Jung. It is common to find the archetypes and the collective unconscious given to the outer planets, Uranus, Neptune and Pluto, but this is quite problematic. If all the planets are archetypes, then they must all pertain to the collective unconscious and the psychoid strata. Even within the functions-elements parallel, there is no agreement on which element matches which function. Robert Hand offers convincing arguments against water as the feeling function,⁸ as does Morrell.

Table 2 Astrology and Jung: Table of Correlations

	Rudhyar	Mayo	Arroyo	Hamaker-Zondag	Greene	Morrell
Conscious personal		Planets esp. ♃ + ♅ ♄ ♀	☉ to ♄ ♃ + ♅	☉ to ♃ 2 - 6 - 10	☉ + ♄ MC	
Unconscious - personal (p) - collective (c)	(p) ♅ planets ----- Trans ♅ (c)	Planets esp. ♀	Planets - ♅ (p) ----- Trans ♅ (c)	Planets Trans ♅ 4 - 8 - 12	☉ + ♄ IC ----- Trans ♅ (c)	----- ♄ (c)
Archetypes		Planets	Signs	12th house	Planets and Signs	
Libido	♄			cardinal fixed mutable		
Self	Sun/Angles relation	☉ also ♃ ♅ ♄ ♀		whole horoscope	whole zodiac. ♄ bridge to Ego	
Ego	♅	☉ also most planets esp. ♄ ♅ ♄ ♅		☉ 1 - 5 - 9	☉ ♄ bridge → Self	♄
Persona	(♄)	most planets contribute esp. ♄ ♅ ♄		10/4 axis ♄		Asc.
Four Functions	Four Angles	☉/Asc. Sign = superior f. ♄ = feeling	Four Elements	Four Elements	Four Elements	Air = Thinking Earth = Sensation
Shadow		♄ but other planets contribute		8 personal 12 collective	♅	♅
Soul Image (anima/animus)	♃ (♄ + ♅)	♄ ♅ ♄ & ♅ contribute		8th house	Elements: Desc./ P1 in 7 ☉ ♄ / ♃ ♅ woman ♄ ♅ / ♄ ♅ man	♀ anima ♂ or ♅ animus
Complexes	All planets & planets			8th house ♅ - ego ♄ - power ♄ / ♅ mother & father		
Path of Individuation	Two phases ♅ then ♃ (Zodiac)	♃ & ☉		Signs		

She also rejects fire as intuition, suggesting instead links between feeling and fixity, intuition and mutability. There is some agreement on the link between the Sun and Ego, although various other factors are considered to signify the ego. Morrell gives the ego to the Moon on the basis that it has to do with memory, past associations and what an individual recognises as belonging to him or her. Rudhyar, on the other hand, identifies this factor with Saturn, stemming from Theosophical teachings which see the ego as defined in relation to issues of containment and boundary.

The list is remarkable because it indicates that there is no consensus about major Jungian concepts such as the Soul-Image, the Shadow and the Self. Jung's own definitions of these can sometimes be very foxy, but the terminology has become so widespread amongst astrologers that it is significant that no consensus has emerged. What is especially difficult in the literature is that most of the authors make no reference to each other's work. Fresh correlations arise with each new book and we are left with individual speculations where no-one feels much need to justify their views. In her entire volume on the subject Karen Hamaker-Zondag does not include even one birthchart showing her links working in practice, nor does she consider it necessary to refer to the work of any contemporary colleague influenced by Jung.

For the sake of illustration, let us try to locate the 'Soul-Image' (anima-animus) in a horoscope. In seeking this, Jung himself sticks with universal symbolism, rather than horoscopic nuance:

Luna is primarily a reflection of a man's unconscious femininity, but she is also the principle of the female psyche, in the sense that Sol is the principle of the man's. This is particularly obvious in the astrological interpretation of the sun and moon.⁹

How do astrologers locate the symbol for the soul-image in the birthchart? Depending on which author we follow, this might be located as Jupiter (Rudhyar), the Moon, Mercury, Venus, Mars or Uranus (Mayo), the 8th house (Karen Hamaker-Zondag), or, according to Liz Greene, anything which in traditional astrology would usually carry the symbolism of relationships: the elements, the Descendant, planets in the 7th, the Sun-Mars-Uranus in a woman's chart or the Moon-Venus-Neptune-Pluto in a man's chart. Rudhyar, staying quite faithful to Jung, offers a well argued

interpretation of the Moon as either anima or animus. The Moon can thus take male or female form, depending on the sex of the person, and represents a contra-sexual compensation or balance for the conscious attitude.¹⁰ In Morrell's view, astrologers are likely to be mistaken in their correlation if they do not take cultural and sociological differences into account. She reports that Gret Baumann-Jung had extensively researched astrological symbols for the animus and she found it to be signified by Mars in the charts of American women but by Saturn in the charts of European women because the latter were more culturally dominated by the father imago.¹¹

There are, therefore, two broad ways in which psychological astrologers have taken up Jung's structure of the psyche. The first is exemplified by Karen Hamaker-Zondag who seeks a systematic and more or less definitive correspondence between astrological symbols and Jung's structure. This approach definitely attempts to *map* the psyche by establishing universal correlations, so that the Sun-Moon relationship always stands for the ego-persona relation. However, as Morrell and Hand have pointed out, astrology has an inbuilt psychology of its own, and neither are optimistic or desirous of finding definitive correlations. Hand sees this type of move towards Jung as

... one example among many of astrologers attempting to make a one-for-one translation from one symbol system (Jungian psychology) to another (astrology). Often this is done in order to legitimize astrology, but this is unfortunate, because astrology understood as a system of psychology in its own right has a symbolic framework much more powerful than any in orthodox psychology.¹²

The second approach, exemplified by Liz Greene, is rather more subtle in that it does not seek definitive correspondences. In practice her approach is better termed the *showing of the psyche*, rather than 'the map'. At her best – when she is not amputating Puers – Liz Greene attempts to allow each individual horoscope to show in its own unique way the psychic pattern of an individual. However, both of these approaches, whether 'mapping' or 'showing' the psyche, depend on Jung's structure to find the 'deep meaning' about the individual from the natal chart.

Jung's influence has extended far beyond explicitly 'psychological' astrology. Various key concepts from Jung in

particular and depth psychology in general have become laminated onto horoscopic interpretation. For example, the shadow, the persona, and projection have become part of natal astrology's language without the astrologer intending to locate deep meaning within the context of Jung's whole view of the psyche. Modern astrology has picked up Jung's terminology here and there, finding it helpful in this way and that, and this process has been part of the broad psychologisation of astrology which has been taking place in recent decades. One common and rather negative result of this process is that a wide variety of astrologers have replaced tedious character trait readings by equally dull descriptions of egos and animas, and the meeting with the 'tall dark stranger' has turned into an 'encounter with the shadow'.

Is it possible to marry Jung's insights and horoscope symbolism without undermining traditional astrology? The following examples illustrate both the problems and the possibilities. Figure 6.1 is the horoscope of a woman who was an active demonstrator against the US airbase at Greenham Common in the 1980s. At that time, she was in her fifties and her political convictions were so strong that she had given up her regular job as a midwife in the health service in order to camp on a permanent basis outside the gates of Greenham Common. She lived there for two years in a 'bender', a plastic tent, and had been arrested and imprisoned several times. Apart from simply being there, her most important gesture of defiance had been to break through perimeter fences and daub the spy planes on the base with red paint.

Following the traditional astrological approach, can we convincingly match the Greenham woman's birthchart to what we know of her life story? Her career as a midwife is shown by Cancer, sign of mothers, on her Midheaven. Its ruler, the Moon, is in Scorpio, the medical sign of birth and death. It is a New Moon and in mutual reception with Pluto in Cancer in the 9th house. This Moon-Pluto combination not only describes the subversive path which her career took but also a moving experience whilst she was at Greenham. Her services as a midwife were needed when a woman gave birth to a child in a tent outside the main gate. This is clearly symbolised in her chart by Moon Scorpio, ruler of the 10th – the delivery of a child – and the reception with Pluto – outside a nuclear weapons base.¹³ She said of the silence which descended amongst the group of women present at the delivery that it was like 'being in the presence of

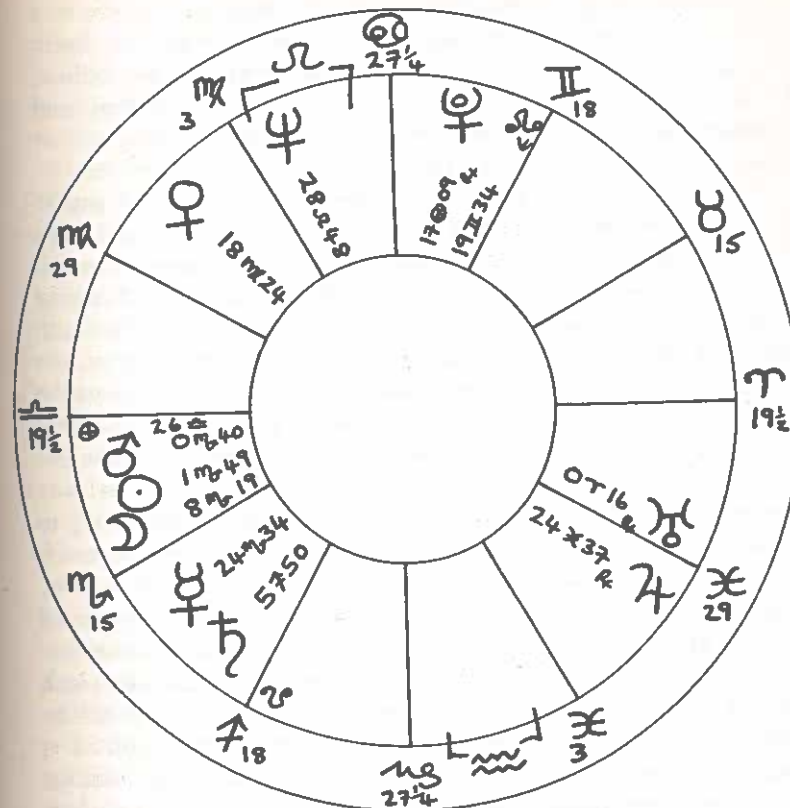


Figure 6.1 Greenham woman 06.00GMT, 26 October 1927, 55N33 4W15.

the Holy Ghost' (mute signs, Pluto, religious 9th). But where are the symbols of the Greenham midwife's saboteur activities? She is a secretive Scorpio and Scorpio's ruler, red and angry Mars, is conjoined to her Sun. When Pluto crossed this submarine combination by transit, she cut through wire fences in the dead of night and painted the spy planes red. The symbolism is precise, delightful, absurd.

The chart is also striking because of the dominance of water, with six planets in water signs. Apart from the Libran Ascendant, the element of air is missing, suggesting that the Greenham woman lacks logic and detachment. In conventional terms, her

behaviour is certainly unreasonable. She exchanged a comfortable, middle class lifestyle for the drudgery of life in a tent on a common, and sustained that lifestyle for two harsh English winters. Her extraordinary depth of feeling is symbolised by the abundant water. She feels she must keep this vigil and however unreasonable it seems to others, from her point of view there is nothing more unreasonable than a cruise missile.

What happens when we apply Jung's structure of the psyche to this chart? The 'fit' in terms of the four elements and Jung's four functions is a good one. Not all astrologers agree, but air and water are commonly accepted as representing the thinking and feeling functions. They are diametrically opposed to each other in Jung's typology, and the conscious dominance of one necessitates that the other is unconscious and inaccessible to the individual. The presence of so many water planets suggests that feeling is the woman's most conscious, differentiated function. Correspondingly, the absence of air implies that her undifferentiated, unconscious function is reason. According to Jung's theory, the animus image – the 'inner' male image – is imagined and coloured by the most unconscious function. Therefore the animus of the Greenham Woman will be shaped by her unconscious thinking function, and the tell-tale signs of a thinking-type animus are found in an opinionated woman with strong convictions. Because the animus is unconscious it will be unknowingly projected and externalised onto men, objects or other suitable carriers, including causes and 'isms'. The fact that our Greenham woman has camped outside this military air base then takes on quite another light when placed against these Jungian concepts. The air base is *her* air base. For what more powerful image of the supremacy of male intellect can there be than a military camp for *airmen* with its phallic cruise missiles? The Greenham woman has externalised the animus in the form of the air-base and her strong convictions may be those of the 'black sun' in the 'animus dominated' woman.¹⁴ The male planets are very strong with the Sun conjunct a rising Mars, in its dignity. In contrast, the female planets, Moon and Venus, are both poorly placed in the signs of their fall.

We now have the beginnings of a Jungian-style description of the chart, and how far this woman's relation to her animus was a 'healthy' one would be a matter to explore with her in face-to-face sessions. The inferior function, because it is near the collective unconscious, can be a source of creativity when it aligns

with consciousness. The woman's escapades at Greenham might be her way of encountering the hostility towards her own inferior function and her particular way of working towards a better integration of the animus in her psyche as a whole. After all is said and done, she did preside over a birth there.

But before we rush off further into the chart to find other bits of her psyche, notice how the astrology is beginning to slip away. What began as an interesting comparison of Jung's four functions and the four elements gathers its own momentum and is steam-rolling us into seeing the woman only in terms of Jung's structure. We are naturally led to look for her persona, then her shadow, then her ego and so on. The movement into Jung's thought, fruitful as it may be, begins to take us away from the woman as described by the astrological chart. If we proceed along this road, fairly soon the chart and its symbolism will be lost and we will have turned its symbols into nothing but signs of Jung's psychic components.

This brings us to the problem of reductionism in the analytic project as a whole, not just in relation to Jung's typology. All of the things which the Greenham woman believes in, the courageous acts that she has taken, are in danger of being reduced to her supposed inner, psychological dilemmas and her unconscious motivations. Is this really the final 'deep meaning' to be read from her Sun-Mars conjunction in Scorpio?

In the process of bringing in Jung's structure, we are tempted to lose sight of the method given to us through traditional astrology which allows us to elaborate the astrological symbols. A key difference between traditional and psychological astrology is that the former remains rooted first and foremost in the person's action and conduct in the world and does not have to presuppose underlying motives, conscious or unconscious. The adoption of Jung's approach inevitably begins to evoke an explanatory paradigm which may not always be necessary. Adopting the viewpoint of psychological astrology, it is not enough that the Greenham woman paints spy planes because she happens to believe that cruise missiles are wrong. Rather, we are tempted to 'explain' her actions by her inner psychic make-up, the dynamics of her functions and types. There is quite a leap in logic here, and this reasoning does not really explain anything, although it *seems* to. For in our psychological era, we are more satisfied that we have got to the 'truth' of a matter when we can arrive at a psychological explanation.

In the search for the individual's psyche, modern psychological astrology adopts a further unnecessarily limiting assumption. In line with its lack of interest in things and events, and the emphasis it gives to the inner world of the individual, it presupposes that the astrological showing of an individual's psyche is to be found exclusively in his or her birthchart. This has narrowed both the growth of psychological astrology and the development of Jung's ideas in astrology. Psyche and world are not separate and one of the first essential steps in freeing ourselves from psychological reductionism is to free ourselves from the birthchart. The natal chart need not be the only horoscope through which we understand the psyche, nor even the most appropriate one. If we adopt the psychological understanding that projection is in play, psychic components will be found in the world and in events as much as 'in' the individual. In all kinds of events and horoscopes, the astrologer can encounter the psyche. Moreover, it is in the horoscopes of events that we frequently find the manifestation of the archetypes as 'pieces of life itself'.

By way of illustration, here is an incident which happened to an astrologer friend. In one sense it seems a trivial occurrence but he was intrigued enough by it to cast a horoscope for the time it happened. However, he found it difficult to interpret the chart and asked for my view. It was only through bringing in Jung's thinking that the chart made sense to me. But first, here is the incident written down in his own words. Perhaps as you read it, and before looking at the chart, you might think of what astrological symbolism or 'Jungian' interpretations might be appropriate.

I walked into Ryman's in the High Street to buy some carbon paper for work. I was aware of someone calling or trying to attract someone's attention but did not assume it was me, therefore I ignored it. Someone said,

'Where did you get that umbrella?' and proceeded to hold my arm. I looked round to see an attractive coloured girl with a small child walking by her side. She asked if she could have a look at the brolly because she thought it was hers. I said no, and that it wasn't hers but mine. She accused me of taking her umbrella from outside Sainsbury's. I calmly told her that if she thought I had stolen the brolly that she was quite welcome to call the police. This she declined, but continued to accuse me of taking her property. I said,

'Excuse me, madam, you can not walk around accusing people

of stealing things without proof', and that this was defamation of character.

She said, 'Whose character?' to which I replied, 'Mine'.

She ignored this and continued to protest that it looked like hers and that she should be allowed to inspect the umbrella. This I calmly refused, saying that I saw no reason to as the umbrella was mine.

She stood back and told me I was lucky I was a man or else! To this I took exception (feminist crap) and said if she felt it would help, offered the umbrella for examination. But still retaining a firm grip. I told her I could prove that the umbrella was mine and she said she could prove it was hers. I told her that mine had mud stains on it and she said so did hers.

She examined the umbrella closely and I said,

'Are you satisfied now?' to which she said no, but there was nothing she could do. So she turned around and proceeded to walk out of the shop, saying,

'Come on!' to her little girl.

I felt a bit dumb-struck but was amazed at my calm attitude throughout and how I found her attractive.

Given this description, in the horoscope of the incident we might expect to find Taurus and Gemini strongly placed because these are signs of ownership and argument. The accusation of theft also suggests that Mercury might be prominent. If we bring in Jung's ideas, whatever our sensitivities about racial stereotyping, it is a fact that for most white males a 'coloured' girl is likely to be a potent carrier for the anima.¹⁵ As the incident occurs in a public place and the man is concerned with his image, the story suggests the persona-anima relation. The scenario in the shop, seen as an externalisation of the psyche, suggests that the man's persona has taken over, or stolen, the property of the anima. She feels cheated and unsatisfied and is trying to claim back what is hers. The incident is about split-off, dissociated and projected contents of the unconscious, repressed by the man in his conscious effort to uphold a certain type of persona. The girl is his unconscious anima, his soul-image, attempting to restore the imbalance in his psyche, and she has a child in tow, symbol of the Self.

The man is in Ryman's, an awry man, swerving, going astray. The unconscious may therefore be compensating for a one-sidedness in his conscious attitude. He is astray as he buys carbon paper for work, so what duplication might be involved in his situation? It is hard to say, but when we combine Jung's ideas

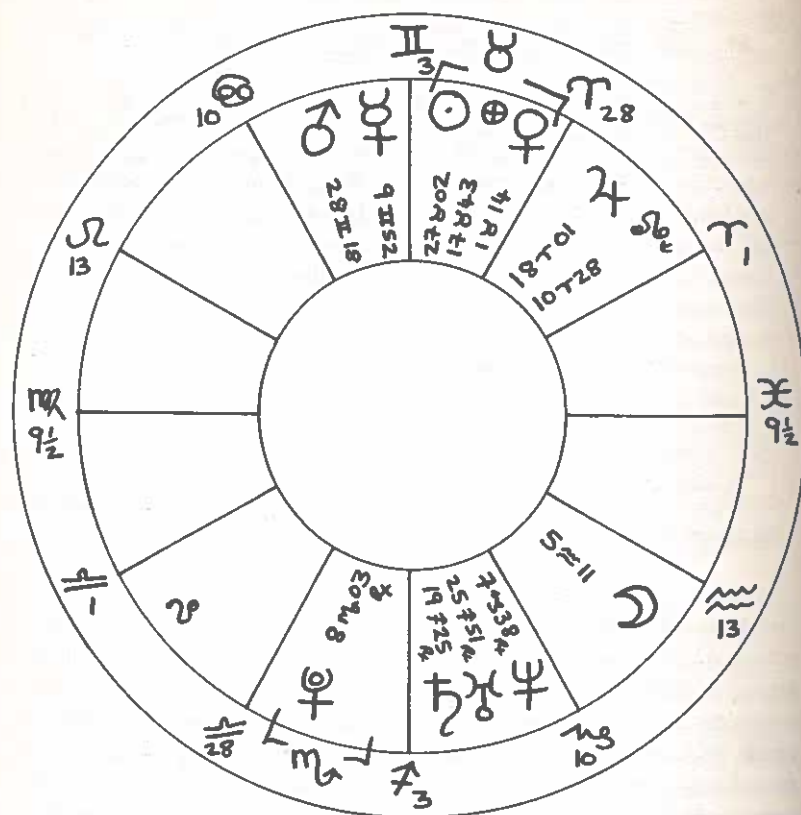


Figure 6.2 *Umbrella incident* 13.22BST=12.22GMT, 18 May 1987, London, 51N28 0W13.

with astrology, an interpretation of the incident and its symbolism becomes possible (see Figure 6.2). The horoscope of the encounter locates him exactly: Virgo rises, Mercury, lord of the Ascendant, square to the horizon, is the man. He is on an errand for work (Mercury in Gemini in the 10th), in the High Street (MC and Gemini), buying carbon paper (Gemini, the Twins). Mercury is not only the god of writing, he is god of thieves, and in the 10th, the man is publicly accused of stealing!

This Mercury, lord of the Ascendant and square to the horizon, describes the man's persona (10th house, square Ascendant). In Jung's typology, the persona is constituted by the most

differentiated of the four functions. We can take it that the man's dominant function is that of thinking because Mercury is strongly placed and in an air sign. His least differentiated function will, therefore, be feeling, and this can be matched astrologically with water. His anima, constituted by this undifferentiated feeling function, will therefore carry 'watery' associations. It is little wonder that the girl challenges him about an umbrella, an object designed to protect him from water, and thus from her. 'Where did you get that umbrella?' she demands to know. She can't be sure that the umbrella *is* hers, what realm he has taken it from, because of course an umbrella isn't only protection from water. It is also capable of shading and so it is the *umbra* (Latin: *umbra* = shadow), the *shadow* which compensates the ego. The girl represents his anima but the umbrella may not belong exclusively to her. The anima image has merged, or been 'coloured', by elements belonging to the shadow.

How is the girl signified in the horoscope? An encounter with a stranger is symbolised by the 7th house of undesignated others. There we find Pisces, a water sign, and its ruler Jupiter is in Aries in the 8th. However, this large fiery planet does not appropriately describe the girl and her actions and there is no relation in the chart of this Jupiter to Mercury, the man. We will have to look elsewhere for her symbolism. In such charts, the Moon is always a prime symbol of the whole matrix of the situation and here she rules the 11th house of friends, hopes and wishes. This is the House of the Good Daemon and perhaps it is in this house that a man finds the 'guiding spirit' to lead him onto a right path. The Moon may also, as a universal indicator of the feminine and the soul, be an indicator of the anima. But again, this Moon in Aquarius – cool, rational, detached – does not describe the girl. We are left with little else which could signify her. The strong possessive Taurus in the chart suggests an issue of possessions but neither the Sun nor Venus are descriptive of the girl. Similarly, only Mars, lord of the girl's 2nd and disposed by Mercury (the man) comes near a description of the umbrella. The chart won't read right on the exact details and the astrologer, like the girl, isn't satisfied.

However, the significant movement in the map is derived from the horary method and involves the application of the Moon. She applies to a square of Pluto in Scorpio in the 3rd, and this square cuts her off from perfecting a trine to Mercury, signifier of the

man. This important movement describes the entire encounter with the girl. Pluto is the god of underworld Hades and the Keeper of the Shades, the shadow, the umbra of our umbrella. The Moon-square-Pluto is the anima image, the unconscious archetypal female figure. The square from Pluto prevents the Moon from making a trine to Mercury (the man), and this symbolises the man's inability to connect with his unconscious feeling function. The traditional technical term for this astrological movement involving the Moon-Pluto-Mercury relation, commonly used by horary astrologers, is 'denial'. This very term reflects the man's psychological situation.

In this chart we have an astrological description of the emergence of unconscious contents to compensate a conscious attitude. The man's most differentiated function is thinking and his unconscious feeling function is projected and encountered from the outside in the form of the girl. The encounter is absurdly played out. Here is this chap in a suit, a decent sort, conscious of his image, rather proud of his position in life and of the proper, reasonable way of going about his affairs. Certainly not riff-raff, he is someone to be reckoned with. His indignation is that *he*, of all people, should find himself publicly accosted and accused of stealing a common brolly from a coloured girl, no less! He is certainly affronted, but he is also amazed at his 'calm attitude throughout'. Being so amazed, or enchanted, is indicative of being gripped by unconscious contents. Note how illogical his logic becomes as he falls back on polite, proper procedures and rather stiff, persona-type ways of dealing with the situation. He calls this girl who attracts him 'madam'. She is 'quite welcome to call the police'. He evokes legal jargon, 'defamation of character' and eventually proffers the umbrella 'for examination'. Finally, out comes the supreme logic, the irrefutable proof of ownership – the evidence of the mud stains! Sherlock Holmes has got nothing on this. Elementary indeed.

What is the purpose of this meeting with the anima? The man is accused of theft as he is buying carbon paper for work. Perhaps his persona has become too dominant to the extent that his ego is over-identified with it. Like many working in soul-destroying jobs, he is like a carbon copy, not the real thing. He is locked into logic, into air reasoning, and it does not occur to him to deal with the girl in any other way. This is the persona, the mask which has learned habitual ways of dealing with the world. He *could* have negotiated with her in lots of other ways. He could have

found the situation amusing and tried to diffuse it with humour. He could have flirted with her and seduced her with brolly talk. He could have felt sorry for her. He could have *given* her the umbrella, even if it was his. But of course, he can't do any of these things because his persona is dominated by thinking and he is out of touch with a feeling response. Now we see why the Moon is in principled Aquarius, and how his instinctive responses have also become rational. The final confirmation that the girl is really about him comes from the fact that Pluto, to which the Moon applies, is in orbs of a transit to the man's own natal Moon. The girl is the denied or absent feeling function in himself, bracketed off, like his own Moon in Scorpio, as '(feminist crap)'.

There are many more nuances in this story which can be seen in both Jungian and astrological terms, such as the mud stains which bring in another element, earth, and the auxiliary function of sensation. These interpretations are no doubt simplistic in comparison to the subtle interconnections of Jung's types and functions which a skilled Jungian analyst might understand. However, the important point in relation to astrological practice is that Jung's structure of the psyche can sometimes be of immense value in helping astrologers to make sense of what is happening with people and charts. The four functions, correlated with this chart, were moving and revelatory for the person concerned at that time. The archetypes can be recognised as 'pieces of life itself', through which repressed and unintegrated psychic contents are encountered externally. There remains the problem of reducing people and events in the outer world to the status of the individual's own 'inner', projected contents, but this is a problem for our psychologised age and does not belong exclusively to Jungian psychology.

In considering how Jung's structure of the psyche can link with astrology, the move away from the birthchart is a vitally important one for astrologers to take because it opens out and frees them from some of the difficulties in the 'map of the psyche' approach. The man is not told by an astrologer *about* his psyche. Rather, he brings to the astrologer his own experience and this can be considered with him, alongside both the astrology of that experience and Jung's theory. The difference between this approach and the 'map of the psyche' approach is that the astrologer is acting as a diviner, bringing analytic psychology and astrology to bear on what is already going on in the world. This is quite different to theoretically constructing an

explanation of what is going on 'in' someone's psyche from an analysis of the birthchart. As far as I am aware, the psychological astrologers do not look for the psyche anywhere other than the birthchart. Reference might be made to transits, but virtually never to the map of an event or a horary chart. Freeing ourselves from the confines of the horoscope of birth opens up another, even more important dimension of Jung's understanding of symbols – a dimension which has so far been almost entirely ignored by astrologers.

The nature of psyche forever confronts us with the psychophysical nature of reality in a way which is uncertain and unstable. The naming of this experience is possible through various languages and ordering systems. When a man in the High Street is accosted by a girl about an umbrella, those with the symbolic attitude may choose to suppose that the incident means something more than actuality. Whether we then adopt Jung's naming of her as an anima, or take her simply as a 'spirit', we still wish for a more differentiated meaning and in this sense astrology helps us further to 'divine' that meaning. However, here we come across a jungle creeper. Like the nature of the psyche itself, divination is a shifting, foxy realm. This is less obvious with astrology compared to some other divinatory systems because in astrology, the astrologer believes that he or she is dealing with objective phenomena – the planets, the signs, the houses, the other person's psyche. Yet of the nature of the astrological material, it is unpredictable, chaotic, sudden, springing up where you least expect it. The illusion of objectivity can be withdrawn and to his or her complete surprise, the astrologer comes upon him- or herself. When this happened to Jung in his own astrological studies, he was more than a little flummoxed, as we shall now see.

7.

SYNCHRONICITY

As above, so below. Early in his studies, Jung came across the ancient macrocosm-microcosm belief with its enduring theme of the organic unity of all things. This mystical *Unus Mundus* (One World) of the alchemists had a powerful influence on him. In developing a psychology of the archetypes, he experienced many uncanny coincidences and sought to find a model for these experiences in terms of his theory. He was looking, too, for an explanation of how divination operated, believing it must be connected with this *Unus Mundus* and, in psychoanalytic terms, the projection of unconscious contents in relation to the archetypes.

The summation of this quest for the foundation of 'meaningful coincidence' is the concept of synchronicity. This is frequently invoked to serve as an explanation of how astrology works. However, most astrologers using the concept adopt a simplistic view of Jung's approach, and the implications of the theory of synchronicity for astrology have, up to now, remained almost entirely unexamined. This is all the more remarkable when we consider that a key element in Jung's exposition of synchronicity is his famous 'marriage experiment', involving the statistical testing of astrological indicators of marriage. No doubt, one reason for this neglect by astrologers is the considerable ambiguity in Jung's argument. He had a tremendous struggle with his editors to clarify the concept for publication against a background of criticism over his use of statistical method.¹

What does Jung mean by synchronicity? In his 1952 essay, it is helpful to distinguish *synchronism*, with its adjective *synchronous*, from the word coined by Jung, *synchronicity*, with its adjective *synchronistic*:

... synchronicity ... (is) ... a coincidence in time of two or more causally unrelated events which have the same or a similar meaning, in contrast to 'synchronism', which simply means the simultaneous occurrence of two events.²

This 'meaningful coincidence in time' can take three forms. The first is:

The coincidence of a certain psychic content with a corresponding objective process which is perceived to take place simultaneously.³

This is the commonly recognised experience of coincidence, the book opening at just the right page, the phone call from the friend you were thinking about at that very moment. The second form of synchronicity is:

The coincidence of a subjective psychic state with a phantasm (Dream or vision) which later turns out to be a more or less faithful reflection of a 'synchronistic', but objective event that took place more or less simultaneously, but at a distance.⁴

As an example of this second type, a woman once had a terrible dream of Armageddon while her husband was away on a business trip. Unknown to her, his European schedule had been changed and he was walking in the streets of Hiroshima at the time of her dream.

The third form of synchronicity is similar to the second, except that what is perceived takes place in the future and is represented in the present only by a dream or vision that corresponds to it. This form would apply to predictions seen through a crystal ball, premonitions, precognitive dreams and all such clairvoyant phenomena. Certain astrological predictions might well be considered to fall into this category.

The second type of meaningful coincidence – like the woman's dream – is more usually understood as telepathy or 'thought transference'. It is significant that Jung specifically wishes to class telepathy as a form of synchronicity. This categorisation has to be seen in the context of the place of telepathy and the occult in psychoanalysis. Of the range of occult manifestations, Freud was prepared to accept only telepathy as part of the analytic concern and tried to reduce various inexplicable occurrences to this category.⁵ This allows the

phenomena to be rationalised to some extent as a form of psychic 'energy', without appearing to stray too far from a natural scientific explanation. Freud recoils from any other type of explanation – the 'dark tide' – but on this account he forecloses on the phenomenon so that the question of an objective reality to divination and omens is an impossible one for him to address within the scope of his theories.⁶ For Jung, the issue of divination remains open, and he has the intellectual courage to take on its reality. This is a major reason why he is so important for astrology.

Jung's three definitions of synchronicity all involve an affective and psychic component, an uncanny sense of the meaningfulness of an event. There are a number of such experiences which might not fit precisely into these definitions but which would still be recognised as synchronicities because they carry this meaningful sense of the uncanny. During the events surrounding the writing of this book, for example, I talked to friends at dinner one evening about Jung, Philemon and the dead kingfisher in his garden. I asked if they knew much about the behaviour of kingfishers or of the Fisher King in the Grail. They knew nothing about the former and were unable to remember many details about the latter. A few days later I received this letter:

We very much enjoyed Sunday evening. On Monday afternoon, my mother and I glimpsed a kingfisher over a lake. My mother immediately launched into a story about how she had picked up a dead kingfisher five years ago that had evidently flown into the glass wall of a swimming pool complex. She took it home to show her grand-daughter.

My friend could not recollect having seen a kingfisher before. This is typical of the kind of incident which happens around reading Jung. Talking of kingfishers, kingfishers appear. For this to be a synchronicity in Jung's terms, it must be *meaningful*. But does it have a 'meaning'? One imagines it does because the two stories about a dead kingfisher, plus the appearance of a live one, have come together in time in a puzzling way. I am naturally curious to know, as indeed was my friend, why he should hear about a dead kingfisher, see a live one and hear about another dead one in less than twenty-four hours when there had not been a kingfisher in sight before then! There are several differing views which can be brought to bear as an 'explanation', and thought-transference is an obvious one. Following on from our

conversation, my friend had kingfishers in mind. His mother picked this up subliminally and amidst the myriad surrounding objects on their country walk, her attention alighted upon the kingfisher over the lake because unconsciously she knew it was charged with import for her son. If we followed Freud's line, we might eventually locate the meaning of the incident in the all-too-familiar Oedipal situation between mother and son.

Another analytic approach would not even require to take up the question of thought-transference. The incident is simply part of the arbitrary absurdity of life, and our search for meaning is the only too human wish for some sort of explanation. The 'meaning' could be seen as the expression of a desire for omnipotence. We fear our frailty and isolation and cannot bear our separation from the world. A fortuitous event such as the kingfisher allows the 'wish' for significance to be magically fulfilled. Such a condition is undoubtedly evident in people who 'run along with the unconscious' and anyone involved in the field of astrology and divination will recognise that this can be the driving force for many individuals in their dabblings with the occult. Yet we cannot use this reduction to neurosis as an 'explanation' for the persistent class of phenomena regularly encountered by quite sane, perceptive and well-balanced individuals, quite apart from a good proportion of the philosophers of all ages. To do so is a common but intellectually feeble move, itself a defence against uncomfortable reality. Hence both a physiological rationalisation of thought-transference, and omnipotence theory, when brought to bear on such occurrences, suppress the phenomena in much the same way as Freud's dismissal of the noise in his bookcase as the 'spook complex'. Jung is remarkable and practically unique amongst the leading thinkers of the twentieth century in that he explicitly acknowledges this type of experience which countless human beings are very familiar with. His descriptions allow the experiences themselves in their full integrity, and give voice to them. It is in this sense that he is an outstanding phenomenologist.

To return to our kingfisher. Given that the coincidence arose whilst thinking about Jung and Philemon, the kingfisher's appearance will have a distinctly 'Jungian' touch to it. Its appearance is coupled with classic Jungian metaphors – the 'swimming pool complex' is a striking image for the realm of the collective unconscious, the seat of the archetypes where the

complexes and our experiences are collective or 'pooled'. The kingfisher is a bird which pulls fish out of the water – it is the move which seeks to make unconscious contents conscious. We can begin to re-take and rethink the story of this second dead kingfisher as a metaphor for the way in which the flight of consciousness (the kingfisher) which seeks nourishment from the unconscious (diving for the fish in the water), is barred by the invisible barrier of the complex (the glass wall).

Does this constitute *meaning*, however? And is there a single meaning which lies inherent back and behind the synchronicity, waiting to be discovered, either in general or for me personally? There may be no one meaning to a coincidence because meaning is assigned by the participants who inevitably have differing contexts which they bring to the experience. The same symbol may mean different things to different people, so the kingfisher might have different meanings for myself and my friend. Given the coincidence, the kingfisher incident sets me off thinking further about kingfishers, Fisher Kings, the Grail and Jung's work. My thinking on Jung then becomes empowered by the symbol as the transcendent function is activated. This is an on-going process because the kingfisher symbol remains 'pregnant with meaning', the carrier of multiple possible meanings. For individuals with a symbolic attitude, the 'meaning' of coincidences does not simply spring fully formed into being. The symbol lingers, it is mulled over in the twilight zone. The horoscope for the moment of seeing the kingfisher has the Moon in Sagittarius trine Jupiter in Leo (3.40pm, 24/9/90, Hindhead), but I am as yet unable to interpret the chart. In Jung's terms, the archetype has begun to break through into consciousness. It may never do so and I may be eternally vexed in my attempt to give voice to some 'deeper meaning'.

At first sight coincidences can appear trivial and insignificant, like the slip of the tongue. The big dream which warns of the disaster or the premonition that saves a life do happen, but they are fairly rare and the vast majority of coincidences are less dramatic and chiefly characterised by their apparent *lack* of meaning. Yet because they are so bizarre, the symbolic attitude endows them with significance and sets off the transcendent function. When this happens, because there is an emotional affect, the coincidence can become meaningful. It becomes a synchronicity as Jung defines it and an archetypal foundation may be found to be in play. Jung was convinced that the

archetypes are fundamental to synchronistic events:

By far the greatest number of spontaneous synchronistic phenomena that I have had occasion to observe and analyse can easily be shown to have a direct connection with an archetype.⁷

In practice, this postulated archetypal basis can be difficult to recognise. When I was reading a book by Von Franz,⁸ I had been intrigued to read her comment that coincidences often occur when people are travelling because things are then in motion. The very next day, during rush-hour commuter chaos, I squeezed into the only spare seat on a crowded train and dug out Von Franz for the journey. When I looked up, a woman exactly opposite was reading the same book. There was, however, no strong emotional charge in this situation, other than the sense of the bizarre nature of the *Unus Mundus*, the One World. It seemed a fairly meaningless coincidence, although it might have gained meaning if either the woman or I had made it so by at least striking up a conversation. Neither of us chose to do so, and for me the incident simply shows that Von Franz seems to be right about travelling coincidences. If there is some deeper archetypal foundation, it hasn't yet emerged.

There is, however, a more fundamental problem at the heart of Jung's description of synchronicity. Jung's concept is his attempt to unite his own irrational and existential experience with theory and as he developed it, he continuously shifted between the twin poles of symbolic perception and theoretical construction. His efforts are full of paradoxes. Although he moves in a world of colourful myth and magical stories, Proff records Jung's admiration of science and his wish to emulate Einstein with a theory as powerful as relativity.⁹ During the course of his development of the synchronicity idea, there evolves what Proff refers to as a 'double conception'. This is also pointed out by Marie Louise Von Franz:

When Jung put forward his hypothesis of the principle of synchronicity, there was much discussion as to whether one could not still discover a law under which synchronistic events would have a certain regularity, or would follow certain laws . . . This it has not been possible to find and Jung, after long reflection and discussion, came to the conclusion that we have to admit, much as it annoys our rational minds, that synchronistic events are just-so stories.¹⁰

The earliest published statement on synchronicity appears to be

the 1930 memorial address to Richard Wilhelm where Jung takes up the question of astrology and posits at its basis an 'arbitrary, purely conceptual time system':

In so far as there are any really correct astrological diagnoses, they are not due to the effects of the constellations but to our hypothetical time qualities. In other words, whatever is born or done in this moment of time has the quality of this moment of time.¹¹

This is a quote much-loved by astrological authors. It is nearly always taken out of context and invariably used to support a belief in the importance of the objective moment of the birthtime. Indeed, this early view of synchronicity centres on an objective, occult quality to the moment of time which Jung continues to suggest as late as 1949 in the foreword to the *I Ching*:

there are even astrologers who can tell you, without any previous knowledge of your nativity, what the position of the Sun and Moon was and what zodiacal sign rose above the horizon in the moment of your birth. In the face of such facts, it must be admitted that moments can leave long-lasting traces.¹²

However, by this stage Jung was beginning to develop more fully his idea of 'hypothetical time' with its hint at imaginal possibility. Five years later, in his 1955 letter to the French astrologer Barbault, Jung makes a crucial statement about synchronicity which we cannot ignore. This statement completely *rejects* his early idea of a qualitative time moment and differentiates this from his concept of synchronicity:

This is a notion I used formerly but I have replaced it with the idea of synchronicity . . . since qualitative time is nothing but the flux of things, and it is moreover just as much 'nothing' as space, this hypothesis does not establish anything except the tautology: the flux of things and events is the cause of the flux of things, etc . . .¹³

How and why did Jung arrive at this position? The answer is to be found in his increasing recognition that his earlier understanding had not adequately expressed the subjective psychic component in synchronicity. Often in his definitions, Jung creates an ambiguity about the nature of this psychic component, and leaves open the possibility of 'double conception'. This is clearly revealed in the foreword to the *I Ching*:

Synchronicity takes the coincidence of events in space and time as meaning something more than mere chance, namely, a peculiar interdependence of objective events among themselves as well as with the subjective (psychic) states of the observer or observers.¹⁴

The ambiguity here lies in the phrase *as well as with*. The *relationship* between the objective events and the subjective psychic state of the observer is not clear. This in effect allows two versions of synchronicity which I will designate as Synchronicity I and Synchronicity II. The first emphasises the (meaningful) interdependence of objective events among themselves (Synchronicity I). The second version brings to light the subjective participation of the observing psyche (Synchronicity II). Once it is realised that Jung's descriptions contain two different formulations, then many of the complications with the concept become clearer.

The first version (Synchronicity I) suggests that there is a relationship between an objectively observed psyche and objectively observed events. If this was so, these interconnections could be studied objectively, and that was Jung's early hope. Synchronicity I, therefore, encourages the detached and objective perception of qualitative time and could generate a theory or law. However, the second version (Synchronicity II), acknowledges the *subjective* participation of the observing psyche, that is, the psyche of the one who seeks to observe this law at work. This is evident in the lawless, one-off, uncanny, unpredictable, 'just-so' nature of synchronistic events of which Jung the diviner was only too aware. This is Synchronicity II.

In the 1952 essay on synchronicity, Jung is intent on finding a 'law' of correspondences at work, but fails to distinguish between the two versions latent within his definitions. He moves ambiguously between the two, attempting to bridge the very subject-object split which has always been an irreducible divide in western philosophy. He realises that he cannot separate 'meaning', the essential ingredient in synchronistic phenomena, from psychic activity, and is therefore bound to postulate a 'psychoid substrate', a priori with respect to human consciousness, which underlies *both objective events and the psyche*. It is this psychoid level of reality – the mystical, unifying ground of the alchemical Unus Mundus – through which the archetypes can objectively manifest in external events. However, only Synchronicity II, which depends on the participation of the

observing psyche, allows the realisation of the Unus Mundus. You cannot stand outside looking in on the One World.

Astrology appeared to be the ideal medium to demonstrate the 'interdependence of objective events among themselves'. In astrology, one set of objects – the planetary line-up – is equated with another set – objective events. In the case of an event such as the Chernobyl disaster, its occurrence near a lunar eclipse on the day of the Sun opposite to Pluto, apparently independent of any participating psyche, seems undoubtedly meaningful in retrospect. Similarly, in earlier chapters, I have linked the planetary placings in Jung's chart with events in his life and work. This is what is meant by an 'interdependence of objective events amongst themselves'. Since there is no conceivable causal relation between the planets and the events, astrology begs for a synchronistic explanation. Jung was hoping, through his marriage experiment, to demonstrate synchronicity and to find an 'acausal connecting principle' which would be 'equal in rank to causality as a principle of explanation'.¹⁵

It is a significant indication of Jung's ambivalence with respect to divination that even at this stage of his life, in his seventies, after decades of contact with the realm of the symbolic and the occult, he could still start off with the assumption that he can adopt the scientific method. He begins:

No belief in astrology is needed to carry out such an investigation, only the birth-dates, an astronomical almanac, and a table of logarithms for working out the horoscope.¹⁶

This is clearly Synchronicity I, an interdependence of objective events amongst themselves. Here is the divide between the scientist and the diviner. How can the scientist discover the underlying principle which will explain coincidences and the bizarre 'just-so' qualities of chance happenings? Or find scientific evidence for the way in which symbols such as those used in astrology make sense to the participating astrologer? Jung is like Father Juniper, seeking to know the mystery of the Bridge of San Luis Rey.¹⁷ Koestler says of Jung and Kammerer, with his similar work on a 'law of seriality':

Like theologians who start from the premise that the mind of God is beyond human understanding and then proceed to explain how the mind of God works, they postulated an acausal principle, and proceeded to explain it in pseudo-causal terms.¹⁸

Jung's initial assumption comes from his earlier supposition that there is an objective quality to the moment of time (Synchronicity I), the same position he had held in 1930. He is convinced that

The meaningful coincidence we are looking for is immediately apparent in astrology, since the astronomical data are said by astrologers to correspond to individual traits of character.¹⁹

It is striking that Jung does not give more weight to his own definition of a symbol. The fact that he does not may in part reflect the extraordinary power of astrology to appear 'objective', thus entirely disguising its symbolic, divinatory foundation. Even Jung is marked by astrology's objectivist stance, derived from its whole classical tradition. From his Synchronicity I perspective, Jung makes the mistake of confusing a piece of astronomical data with a symbol, so that astronomy is matched up with character traits and the subjective interpretation of the astrologer who derives meaning from the symbol is not part of the equation.

The difficulty of agreement on individual character assessment led Jung to an investigation of marriage because this is a specific event and he studied the synastry between the birthcharts of married couples. Out of various possible astrological combinations for love or relationship, he selected three traditional factors from Ptolemy said to indicate marriage: Sun conjunct Moon, Moon conjunct Moon and Ascendant conjunct Moon. He was so keen to analyse the results that he could not wait until all the data had been collected. Impatiently, he asked his co-worker, Lilian Frey Rhon, to analyse the first batch of material which had been collected. The result appeared to be an extraordinary validation for astrology because the married couples showed a high contact of *Sun conjunct Moon*. Jung was aware that this would not be justified as statistically valid unless the rest of the material replicated the result. However, Von Franz recalls that Jung was sitting in his garden musing over the results when suddenly he saw

... a mischievous face laughing at him from the masonry of the wall
... The thought struck him: Had Mercurius, the spirit of nature, played a trick on him?²⁰

His instinct to distrust the result was confirmed by the ensuing joke with the remainder of the material. The second batch failed

to confirm the result of the first one, but instead produced a high proportion of *Moon conjunct Moon*. The third batch came up with a high contact of *Ascendant conjunct Moon* and this finally washed away the significance of the first result. Taken overall, therefore, the combined results of the three batches showed no statistical significance for any single configuration. Yet for Jung, there was a significance here of a quite different order. The statistics had taken a funny turn. The three contacts he was originally looking for had emerged singularly in the three separate batches: *Sun conjunct Moon*, *Moon conjunct Moon*, and *Ascendant conjunct Moon*.

Jung had failed to establish statistically an objective correspondence between the heavens at birth and marriage partners. This was, therefore, a failure to demonstrate a meaningful 'interdependence of objective events among themselves' (Synchronicity I). Instead, his own subjective state as an observer seemed to be involved, since the results curiously mimicked what he was looking for (Synchronicity II). He then took a step which is far more like an act of divination than science. He decided to play around with the material and give the synchronicity trickster a run for its money. If his own subjective state had been involved with the first experiment, what would happen if he changed the observers? He selected three people 'whose psychological status was accurately known'.²¹ Each individual was asked to draw by lot twenty married pairs from a pile of horoscopes of married couples. The synastry between the married pairs was then examined. The first selection was made by a woman who was 'in an intense state of emotional excitement'. In the married couples she selected:

As compared with our general results there is a predominance of the Mars aspects, which fully agree with the psychic state of the subject.²²

In the second example, the subject choosing the horoscopes was a woman 'unable to realise and assert her personality in the face of self-suppressive tendencies'. She selected married couples with an emphasis on the Ascendant/Descendant and Moon relationship. Jung comments that 'this result, astrologically considered, was in full agreement with the subject's actual problems'. Finally, the third woman subject had 'strong inner oppositions whose union and reconciliation constituted her main

problem'. She selected couples who had Sun and Moon conjunctions, clearly emphasising the union of opposites.

Jung's game is almost certainly statistically unsound and bears no resemblance to the relatively careful design of the main experiment, but it has remarkable implications for astrology. His discussion of synchronicity takes place alongside his study of ESP phenomena and in Rhine's ESP experiments, the subjects' psychic involvement is evident. Jung compares himself in the astrology experiment to the ESP subjects, enthusiastic at first but producing less significant results the more bored he became. Far more important, however, is that by involving other subjects, results emerged which reflect the subjects themselves. The meaningful coincidence no longer seems to be between the fact of the marriage and the astronomical constellation (Synchronicity I). Rather, the synastry between the married couples appears to reflect the psychic state of the individual making the selection (Synchronicity II). The whole conduct of this 'scientific experiment' has by now broken down into divination, yet Jung still attempts to hold on to a scientific stand and remain a detached observer. He talks of the 'danger' inherent in parapsychology experiments:

I know, from long experience of these things that spontaneous, synchronistic phenomena draw the observer by hook or by crook, into what is happening and occasionally make him an accessory to the deed.²³

As a scientist seeking the underlying principle in an objective moment of time, Jung feels 'drawn in' to the astrology, but as a diviner, he suspects that he might never have been out of it in the first place. He comes to realise that astrology, and the astrologers of old

... rested on a precarious foundation. But I imagine that in their case, too, as with me, a secret, mutual connivance existed between the material and the psychic state of the astrologer. This correspondence is simply *there* like any other agreeable or annoying accident, and it seems to me doubtful whether it can be proved scientifically to be anything more than that.²⁴

This agreeable or annoying correspondence, charged as it is with emotional affect, *is* the synchronistic phenomenon. Astrological

synchronicity may not be wholly understood as a correspondence between an astronomical constellation and a fact in the world, or even between an astronomical constellation and an individual's character. Synchronicity II involves the participation of the astrologer and his or her emotional or psychic state. Throughout the astrological literature, astrologers who otherwise happily plunder ideas from Jung studiously fail to quote him on this conclusion to his marriage experiment!

The 'secret mutual connivance' is not an idea that either astrologers or Jung the scientist find easy to see or illumine. In the marriage experiment, the subjects produced astrology in an image of themselves. Projection is in play:

... *the psyche observes not external bodies but itself.*²⁵

Is this the old magical causality of the ancients? Jung thinks not. He retains his certainty that the archetypes are fundamental to synchronistic experiences, but they are contingent to causal processes rather than causal themselves. They manifest by emotional affect and are indicative of 'an irrepresentable psychoid factor of the collective unconscious'. Thus the emotionally excited woman produced Mars synastry couples, the woman who sought union selected Sun-Moon pairings and so on. Moreover, the emotionality and psychic state of the participating observer goes beyond his or her own personal sphere. In some peculiar way, it keys in with the apparently objective factors so that it matches the astronomical data and the married couples. Thus the participating observer, the married couples and the physical fact of the astronomy are all underpinned by an archetype in the collective unconscious which is acting autonomously. As Jung begins to talk of archetypes and the collective unconscious, he moves towards 'transcendental meaning', which does not directly include the psyche of the observer. He slides back to Synchronicity I, and ends up with an 'equal significance of parallel events', independent of man:

Synchronicity postulates a meaning which is a priori in relation to human consciousness and apparently exists outside of man. Such an assumption is found above all in the philosophy of Plato, which takes for granted the existence of transcendental images or models of empirical things.²⁶

Meaning a priori to human consciousness allows Synchronicity I, an interdependence of objective events among themselves, but as Progoff realises, part of the problem with the synchronicity idea is that of the context in which it can be understood:

Is synchronicity a principle of interpretation that is specifically related to the experience of human beings? . . . in that case, it is a field that is definite and limited to the presence of human life. The other possibility is that Synchronicity is a general principle of understanding that is applicable to all the phenomena of nature.²⁷

Jung's final statements do not resolve for us the two versions of synchronicity. He looks for both the underlying principle and the objective pattern, and yet he knows from his experience that when synchronicities occur, they do so at random, in an impossible, unpredictable, lawless manner. He concludes with poetic ring:

. . . these forms of psychic orderedness are acts of creation in time . . . we must regard them as creative acts, as the continuous creation of a pattern that exists from all eternity, repeats itself sporadically, and is not derivable from any known antecedents.²⁸

Acts of creation in time they may be, but who is the creator here?

I will now take up in some detail two of Jung's own synchronicities which, better than any theoretical discussion, illustrate the dilemma of the two versions of synchronicity. While Jung was working on the synchronicity idea, the Synchronicity Trickster had a few more jokes to play on him which he records in the footnotes of his essay. This work was taking place in the same six-year period that he was writing *Aion*. He was also studying the history of fish symbolism in relation to Christ and the Age of Pisces, and he recalls a 'run' or series of incidents to do with fish which he considers 'food for thought':

I noticed the following on April 1, 1949: Today is Friday. We have fish for lunch. Somebody happens to mention the custom of making an 'April Fish' of someone. That same morning I made a note of an inscription which read: 'Est homo totus medius piscis ab imo.' In the afternoon a former patient of mine, whom I had not seen in months, showed me some extremely impressive pictures of fish which she had painted in the meantime. In the evening I was shown

a piece of embroidery with fish-like sea monsters in it. On the morning of April 2 another patient, whom I had not seen for many years, told me a dream in which she stood on the shore of a lake and saw a large fish that swam straight towards her and landed at her feet. I was at this time engaged on a study of the fish symbolism in history. Only one of the persons mentioned here knew anything about it.

There follows a most interesting footnote in Jung's text:

As a pendant to what I have said above, I should like to mention that I wrote these lines sitting by the lake. Just as I had finished this sentence, I walked over to the sea-wall and there lay a dead fish, about a foot long, apparently uninjured. No fish had been there the previous evening. (Presumably it had been pulled out of the water by a bird of prey or a cat.) The fish was the seventh in the series.²⁹

These incidents made a deep and numinous impression on Jung. Fish begin to happen around him as he is engaged in a study of fish. What does it mean? He connects the series to his interest in the history of fish symbolism. In *Aion*, he concludes that the astrological fish is a symbol of the archetype of the *Self*. The irony here, however, is that Jung immediately understands the meaning theoretically and impersonally, locating it away from himself, onto the archetype of the *Self*.

The last fish appears to him later as he is writing about synchronicity. Could the entire series of fish be about the synchronicity concept? The first fish appeared on April Fool's Day, a day of practical jokes on which people are sent on fool's errands. Some sources suggest the day has a Christian derivation from the sending to and fro of Christ before the crucifixion. April Fool's Day is also historically related to the Spring Equinox Point. This is remarkable in that Jung was studying the Great Ages and the movement of the Spring Equinox Point in connection with the birth of Christ and the Age of Pisces.

Yet to move directly towards an objective and universal meaning may be one-sided. It is at least as important to pose the question: has Jung set out on a fool's errand with his concept of synchronicity? Is he trying to do the impossible? Is the Trickster around again? Jung views the first six fish as if they are indicative of the underlying law he is hoping to discover. The sixth fish, the Dream Fish, swims towards the woman and lands at her feet as she stands on the shore of the lake. Jung, sitting by the lake,

sees where it has landed but is puzzled how it got there and does not know how it died. Is synchronicity like a dead fish? Pulled out of the water and out of the dream world, the fish cannot survive in air and earth. It needs its own watery element. Synchronistic phenomena are unknowable in causal terms and are not supported by rational analysis. They do not follow a perceptible law. The seventh fish appears mysteriously and seven is a mystical number. Jung knows of this mystery, he is moved by it, it makes a deep impression on him and yet – even in the telling of the fish – he half proffers a rational explanation:

No fish had been there the previous evening. (Presumably it had been pulled out of the water by a bird of prey or a cat).

By a kingfisher, perhaps? He tries to explain how the fish got there, in an unconvincing manner. It is an explanation in brackets. He does not want to allow a rational explanation in, and yet he cannot leave it out. This is through and through the problem with the synchronicity concept. The fool's errand he started out on was to pull the fish out of water and let it live. It is an impossibility which reflects Jung's struggle and ambiguity with synchronicity. As he is searching for the underlying principles involved in synchronicity (Synchronicity I), the experiences which happen around him point also to his participation and involvement, to a secret, mutual connivance. Yet because he is so busy looking for the law at work, he ends up with a dead fish. Although he knows no fish had been there previously, he continues his search for an *a priori* meaning, and persists in his notion that the incidents are about the *archetype* of the Self. But are they not equally about Jung, *himself*? Jung himself is the bird of prey, the kingfisher diving for the fish, the Fisher King.

Like the fish of Pisces swimming in opposite directions, Jung's struggle with the 'double conception' of synchronicity is one which reflects two aspects of himself, the Scientist and the Diviner. The fish are also the two fish of spirit and matter. The union of the two is found at the Spring Equinox Point, the perfect union of ecliptic and equator, the meeting point of Plato's circles of the Same and the Different, the Eye of God in Dante's great vision. In *Aion*, in his inimitable way, Jung creates a wonderful mythical conception of the Age of Pisces which is some of the most impressive astrology of our time. It is a projection on the

grandest possible scale, a magnificent act of human ordering, an act of 'creation in time'. To think, however, that this pattern has an *a priori* existence may make April Fools of us all. In Scotland, the fooled person was sometimes sent off to hunt for a square circle. Did Jung think he had found one, in the Cross and in the Mandala?

During his work with the marriage experiments, the Synchronicity Trickster played Jung another hand. In another footnote, he tells us that one of his co-workers had to make a table arrangement for a number of people invited to dinner. At the last moment, an unexpected and 'esteemed' male guest 'had to be accommodated at all costs' and the arrangement was hastily revised. Jung recalls:

As we sat down to table, the following astrological picture manifested itself in the immediate vicinity of the guest:

LADY ☉ ♈	LADY ☉ ♏	GUEST ☉ ♎	LADY ☉ ♏
LADY ☽ ♈	LADY ☽ ♏	G/MAN ☽ ♎	LADY ☽ ♏

Four Sun-Moon marriages had arisen. My colleague, of course, had a thorough knowledge of astrological marriage aspects, and she was also acquainted with the horoscopes of the people in question. But the speed with which the new table arrangement had to be made left no opportunity for reflection, so that the unconscious had a free hand in secretly arranging the 'marriages'.³⁰

The exaltation of Jung's Moon in Taurus might well reflect the strength of the feminine in his life and the delight of sitting down to dinner with six women. The incident is certainly bizarre; what does it mean? Jung would have us believe that the synchronicity rests in the relationship between the astrological factors and the table arrangement, and we search in vain for the meaning to the individuals involved, other than its connection to the marriage experiment. Jung offers the beginning of an explanation – the unconscious has had a free hand in creating it – but such an explanation does not reveal an archetypal basis and, in addition, it takes away from any focus on the human situation which Jung is describing. We might ask, what is the personal equation here? *Whose* unconscious has had a free hand? The co-worker setting the table turns out to be Lilian Frey-Rohn, and we note that it was she whom Jung had instructed to analyse

and we note that it was she whom Jung had instructed to analyse the first batch of horoscopes in the original marriage experiment. That batch was the one which produced the Sun-Moon synastry and here is Lilian Frey-Rohn again, serving up the same cosmic marriage!³¹

The dinner table incident shows us Synchronicity II at work again. In the midst of searching for an understanding of synchronicity as an underlying principle at work between married couples and astrological configurations, Jung finds himself and everyone around him paired off into a cosmic marriage. Six ladies, six fish, a seventh who comes late and completes – plus Jung. What are these stories about? In the context of the whole of Jung's life and work we are drawn back to another personal story. We are reminded again of the relationship of Jung and Freud and their cosmic marriage, the union of Freud's Sun with Jung's Moon in Taurus. Is this mirrored in the appearance of the 'esteemed male guest', another Taurean? Freud had been dead (like the seventh fish) for many years by the time of this incident, but who knows how long the divorce affected Jung? Was he unconsciously still seeking that failed union while he was studying astrological marriages and the *Mysterium Coniunctionis*?

Jung's 'marriage' is in Taurus and he is identified as the lunar half. He is surrounded by women, the cock amongst the hens, but he also knows the language of the feminine. His own lunar nature requires to be completed and fertilised by the bright male Sun. Cock and Hen, Freud and Jung, Scientist and Diviner, subject and object, Number 1 and Number 2. There is no 'definitive' interpretation. Symbols move on. Jung's marriage experiment, together with its revealing footnotes, is a microcosm of his adventure through symbolic language with the mystery of interpretation. This is the realm of the hermetic-hermeneutic god. Jung approaches astrology as Synchronicity I, but his experience through and through takes him up in the psychic play of the secret, mutual connivance. He is obliged by the Trickster to sup with the unexpected dinner guest, to accommodate him 'at all costs' if he is to perform his last great work, the *Mysterium Coniunctionis*.

This returns us to the themes which Jung encountered in the two fishes of Pisces, the fish of Christ and Antichrist, spirit and matter. The mysterious crossing of the subject-object split has presented the western mind with a dilemma and this is revealed

for astrologers at every step in their astrology. Is astrology a science (objective) or is it poetry (subjective)? Is what we 'see' in the horoscope objectively true, or is it a product of subjective imagination? With the Age of Pisces material, Jung's outline of the development of religious and philosophical ideas in the west is dated objectively against the movement of the Spring Equinox Point through the two fishes of Pisces. The mysterious way in which astrology crosses the subject-object divide is found in every bit of astrology we touch. We cast horoscopes and interpret symbols within an accepted symbol system and – often to our own surprise – find that people's lives, characters and actions appear to be, quite independently and objectively, just as the symbols have described them. Given the lack of a causal connection, we fall into assuming that some universal or transcendental order is being revealed. However, the two fishes of Pisces, the subject-object split, are the irreconcilable opposites in play in whatever symbolic project we engage in. We frequently think that we are dealing with objective matter, but find to our surprise, as Jung did in his astrological marriage experiments, that we are not as separate as we had believed.

8.

ASTROLOGY AT WORK

Interpreting Coincidence

One of the simple truths we learn from Jung's marriage experiments is that the astrological material, in some uncanny way, seems to involve the astrologer. However, in its long history, astrology has developed relatively secure methods for reading charts objectively, and it thereby offers a path through the uncanny. When we are faced with odd coincidences, peculiar dreams, telepathic experiences and so on, the amplification method sometimes elucidates them, but when it is employed outside the boundary of the analytic session it can generate a confusion of interconnections which take us away from ourselves, rather than bring us back to ourselves. Jung took up a study of astrology alongside his early readings of mythology, perhaps looking for a symbolic structure through his own 'lands of darkness' as Saturn transited across his Moon in Taurus. Although astrology is itself an area of acausal possibilities, it also provides its practitioners with a highly differentiated focus through which they can describe or interpret the uncanny.

I will give an example to illustrate the process by which traditional methods of astrology can illumine and open up synchronistic experiences, whilst also staying within the bounds of a certain objectivity. However, as I will show, in this process my own participation was called into play. The secret mutual connivance which Jung came across is not to be brushed aside as an annoyance, or perhaps treated as an amusing footnote. It can and should form an integral part of the astrologer's ability to interpret the symbols.

This is a story about a man who once had an odd coincidence which he suspected might 'mean something', although he did not know what. One hectic day, I was sitting at my desk at work and there was a lot of tedious administration to do. A man whom

I shall call K came into the office and hovered around, engaging me in bits of conversation. He talked about the strange way time passed. Had I noticed that some weeks went by slowly, others went quickly, as if there was a quality in time itself?

I realised that this man was on an astrological hover. I was irritated because I had work to do and did not want to get involved in a conversation about astrology. I tried to be polite but continued what I was doing, hoping to let him know that it was an inconvenient time to chat. Unperturbed by this, he continued talking, saying that coincidences sometimes happened to people, and funnily enough an odd coincidence had happened to him one day. As he began to tell of this event, it became obvious that it had quite affected him and he was still trying to understand its meaning. I reluctantly decided that I would have to stop what I was doing and give my time over to his story, although I knew that often there is no guarantee that an astrologer can shed any new light on the meaning of such events.

One morning a few years earlier, K had an argument with his son about attitudes to work. He had been upbraiding his son for laziness because the son had been taking days off work and was never keen to go. The son had accused K of thinking about nothing but work and of having worked hard all his life for little reward. He said K was foolish to think that a job depended on him, that he was really being used and nobody cared anyway about the long hours and hard work he did, particularly the people he worked for. This hurt K deeply and they argued bitterly.

Later that morning at work, K told a colleague an old joke, changing bits of it to tell the joke as if it were about himself. The joke was about a soldier who sent a pair of shoes to the cobblers and was called away to fight in a war before he could collect them. Several years later, the war over, the soldier returned and remembered his shoes. Searching on his mother's mantelpiece, he found the old ticket and went to collect his shoes from the cobbler. The cobbler took the ticket, removed the shoes from a shelf, blew the dust off them and pronounced they would be ready on Tuesday.

During the afternoon, K had to take his wife for a hospital appointment for her varicose veins. While she was being attended to, he picked up an old *Reader's Digest* in the hospital waiting room, and was struck by two items in the magazine. The first was an article on workaholics. The second was the same joke

he had told to his colleague in the morning. K was impressed by the obvious reflection of his morning, in the argument with his son and his own telling of the joke.

When K finished telling me these things, we talked about how odd a coincidence it was, and how it seemed as if the world was trying to tell you something but you weren't sure what it was. I suggested that astrology could sometimes help by providing a structured and disciplined tradition which allowed interpretation. At one point, I commented that from the events which K described, an astrologer might say that they sounded like the symbolism of Virgo-Pisces. K was silent and seemed quite shocked. He then replied that if an astrologer were to say that, then he or she wouldn't be far wrong, because he was a Virgo and his son was a Piscean!

I was surprised to hear this as I had not realised until then the full extent to which the Virgo-Pisces symbolism was pertinent to K's story. Once stated, it revealed itself further. The day begins with the argument about work, a Virgo concern. The polarity of Virgo-Pisces is shown in K the Virgo, Pisces the son. The joke told is about a cobbler who has not mended the shoes after several years. Craftsmen are ruled by Virgo but shoes and cobblers are Pisces symbolism and procrastination is a Piscean characteristic. K takes his wife to hospital, another Piscean association. She has varicose veins, often found in people who work in jobs which keep them on their feet; the Virgo-Pisces symbolism comes together again. In the waiting room, K finds a *Reader's Digest*. How Virgoan can you get! Finally, the two articles in the magazine also reflect Virgo-Pisces. There is a joke about a cobbler and the article on workaholics creates a pun on alcoholics and again associates boozy Pisces with the work principle of Virgo.

When K confirmed the importance of the Virgo-Pisces symbolism to his story, I immediately realised that there was a secret mutual connivance here. The symbolism related not only to the events he had recounted but also to the situation between the two of us, although with a curious reversal. There was I, a Piscean, busying myself with paper work in the office, resenting K's presence because I had so much work to do. He, a Virgo, was idling around the office telling stories about emotionally-charged events, still seeking their truth and insight. A most absurd swapping-over of our respective Sun signs. Most important, K had persisted to the point where I had decided to

'devote' myself to listening to his story, hence he had called forth Pisces in me. Our meeting ended by his volunteering, at my request, to try and find the time and date of his wife's hospital appointment several years earlier – an appealing little task for a Virgo!

I did not hear from K for several weeks. The day after our meeting I wrote notes on the understanding I had reached of the Virgo-Pisces symbolism. I thought it quite likely that there would not be any further significance in the horoscopes. Astrology is sometimes like that, and in any case the symbolism had already shown itself in the exchange which had already taken place. The symbolism had already been experienced at the time it was being spoken. Given the interplay between K and I, it is worth noting my expectations at the time of what might emerge in further astrology because such expectations determine what is selected for further interpretation. I took the Virgo-Pisces polarity as central. I decided to highlight only this one event for K, without a detailed study of his life history and chart. I would be looking for strong contacts by transit, rather than progression, to the birthcharts of both K and his son. Finally, I suspected Mars symbolism would show; the soldier fighting the war, the varicose veins, the shoes ready on Tuesday, Mars' day.

K did discover the time and date of the hospital appointment and also checked out the birthtimes of himself and his son. The Virgo-Pisces symbolism already established is enhanced by their Suns being just over two degrees from exact opposition. The symmetry of opposites plays itself out further in that one is born near *sunrise*, the other near *sunset* (see figures 8.1 and 8.2). This gives them both a Virgo-Pisces horizon. K's rising Sun in Virgo is found in the 12th house, the natural house of Pisces. The son's setting Sun in Pisces is in the 6th house, the natural house of Virgo. Close attention must be given here to the difference between the *Sun in Virgo in the 12th* and the *Sun in Pisces in the 6th*. It is a commonplace of interpretation that a Virgo Sun is a practical worker with a desire to serve others. For the Sun in Pisces, service is more from the desire to attain a distant ideal than the meeting of practical needs. We could say of this difference in the Sun placings in the nativities that one works towards imprisonment whilst the other feels imprisoned by work. K's Sun in Virgo in the 12th is his capacity to 'undo' himself by over-working. *It locates him as the Workaholic*. The son's Sun in Pisces in the 6th is a flexible, easy-going attitude to work. *It locates him as the Cobbler*.

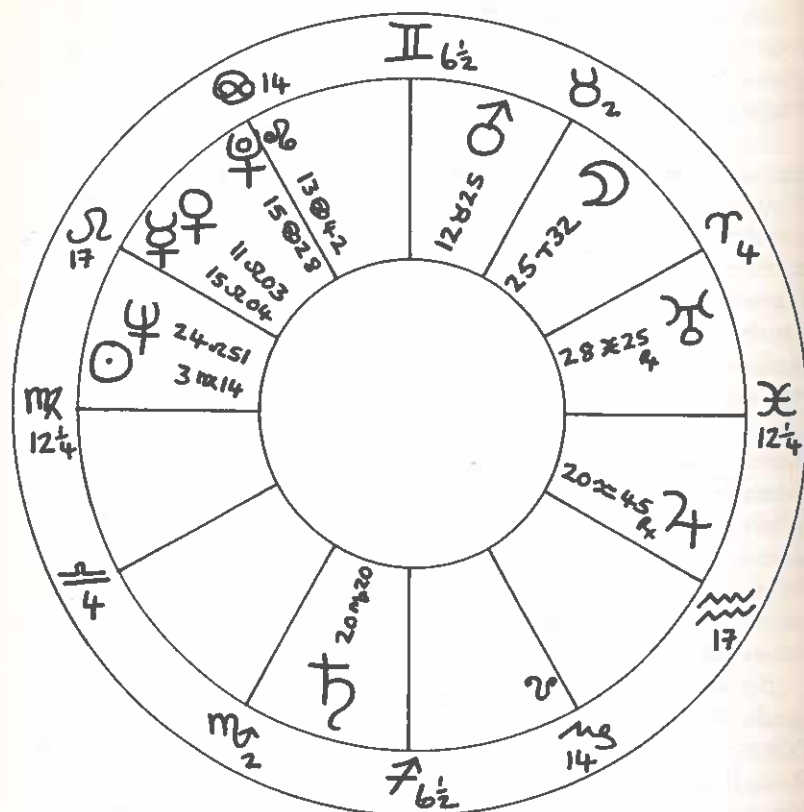


Figure 8.1 K 07.00BST=06.00GMT, 27 August 1926, 51N25 0W04.

The Cobbler and the Workaholic are distinctly different, especially when seen in terms of the Virgo-Pisces polarity. The Workaholic, the Virgo, embodies conscientiousness and discrimination. Ronald Davison¹ suggests that Virgo desires to serve so that he may carry out the 'Grand Plan' of the universe in detail, and does so untiringly with a view to practical efficiency. Virgo goes astray by having a narrowness of view which leads to a prejudiced and over-critical attitude that finds fault with others but cannot accept criticism itself. The Cobbler, the Piscean, is rooted in an instinctive realisation that the manifest universe should not be taken at face value. Service must embody life-meaning and must usually meet the Piscean demand of a

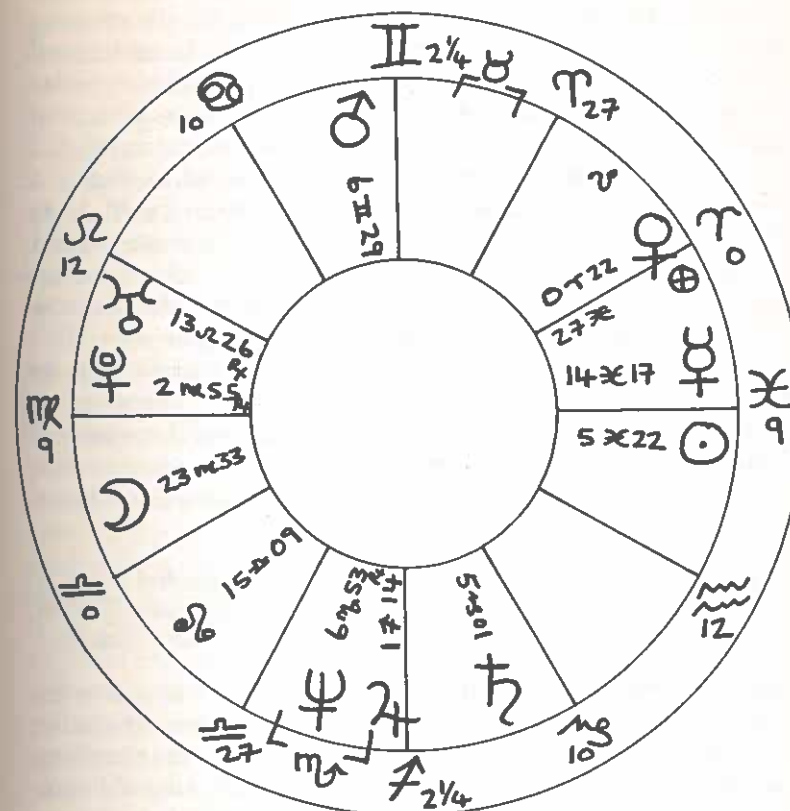


Figure 8.2 K's son 17.45GMT, 24 February 1959, 51N24 0W02.

noble cause struggling for future success. Without this condition, Pisces cannot enjoy its principle of self-sacrifice. The Piscean goes astray in seeking to escape responsibility and becomes unmethodical, chaotic, and deceptive of himself and others.

So far, the symbolism of the natal horoscopes has backed up the initial understanding of the Virgo-Pisces polarity. We find confirmed by house placing the original understanding derived from the opposite Sun signs. What about the Mars symbolism and transits? In K's horoscope on this day, *Jupiter was transiting the natal Mars*. This gives a specific focus on the map and illumines the Mars symbolism, originally understood to be of only secondary importance. The apparent symbolism was that of

Virgo-Pisces; this is appropriate to these signs being on the horizon of the nativities and to the Sun signs. Yet the meaning of the events and the joke about the soldier are to be understood by the Jupiter transit to K's natal Mars. It is Jupiter the joker bringing the experience to K, revealing the condition of his natal *Mars in Taurus in the 9th*. This Mars is indicative of K's philosophy of practical action.² It is detrimented in Taurus, a principle of energy and action grounded in fixed earth. At its best it is a controlled and persistent force, but it is possessive and stubborn and lacks mobility. It can be as blunt as a hammer. Amongst the aspects it is part of in K's chart, it *forms a square to Mercury*, the chart ruler and dispositor of the Sun. This Mercury in Leo can be highly creative and organised in its thinking; it can also tell a good joke. Yet its fixity gives an arrogant attitude which brooks no contradiction. The square of Mercury to Mars strains the mental and physical energies. It is a classic signifier of thinking one has to do things, and hence of overwork. Carter says of this aspect:

From the standpoint of moral character the most needful lesson, as a rule, is to learn to appreciate the values and opinions different from one's own; and to realise that we are all sometimes mistaken.³

This is a particularly difficult lesson for Virgo to learn, given its inability to accept criticism from others. It is especially unable to appreciate its opposite sign of Pisces. It is, therefore, appropriate that it should be a transit of Jupiter, ruler of Pisces, which brings K this lesson through its rulership of K's 7th house. Jupiter brings a teaching about the opposite one, the Piscean, the Cobbler.

What is happening in the son's chart on the day of these events? We find that he had an exact *Mercury transit opposite his natal Jupiter*. Jupiter is strongly placed, in dignity, angular, and dispositor of the Sun. It indicates a philosophy of freedom and non-commitment; it sits on the IC and enjoys staying at home. It thereby challenges the MC, searching for the meaning of its life purpose. If we accept the MC as indicative of authority through the father, this Jupiter opposes his authority. The father will then be located specifically in the son's chart by Mercury as ruler of the MC, and it is the transiting Mercury in Gemini opposite the natal Jupiter which is operative on the day: his father argues with him about staying at home and not going to work.

The transits to the nativities point to the Virgo-Pisces polarity again. For the *Virgo* it is a transit by *Jupiter*, the ruler of Pisces. For the *Piscean* it is a transit by *Mercury*, ruler of Virgo. The potential for K and his son to argue about vocation are indicated by other points of synastry between the nativities. In his chart, the son has a mutable cross involving the Sun with Pluto, Mars and Jupiter. The conjunction of his Pluto with his father's Sun may well carry us into the Oedipal domain, but the son also has the power to bestir and transform the Workaholic in K. This is enacted by *the son's natal Mars*. Not only is it conjunct his own MC in Gemini, giving an aggressive and argumentative attitude towards authority, but Mars is also very closely *conjunct K's MC*. It forces K through an angry argument to examine his career and life-meaning. The Mars symbolism is thus pertinent to the horoscopes of both father and son.

Some understanding of the situation and the coincidence can, therefore, be found by looking at the natal horoscopes and their transits. The horoscope for the hospital appointment when the synchronicity occurred might be considered as the chart of major importance. However, apart from the recurrence of the Virgo-Pisces horizon, this does not seem to reveal much, and is of doubtful relevance.⁴ In a sense the map is disappointing because it does not carry a strong signature. There are close contacts to the wife's chart which we might expect as it is her hospital appointment.⁵ What the chart may suggest by the very closeness of the transits is that the astrology points back to the birthcharts, prompting us to look in particular at the *actions* of K on the day. The clock time of the synchronicity does not have to be the significant astrological moment. The events of the synchronicity in the hospital are a coming-together of things already done; they mirror the morning, and it is to the events of the morning that we should look. In the absence of a time for the argument, the chart we have is for the time when K told the joke.⁶ It is here we find the myth, the archetypal play of the situation, the Virgo-Pisces polarity. It is here in the moment of telling a joke about the Cobbler that K actively concerns himself with his Piscean opposite.

Even at first glance, the horoscope of the joke looks 'on' (see Figure 8.3). Entertaining Leo rises with the Sun in the 11th amongst friends. Yet there is something not quite obvious in what is being said. Mercury, the natural signifier of wit and repartee, is in Gemini and rules the 3rd of the map, but it is

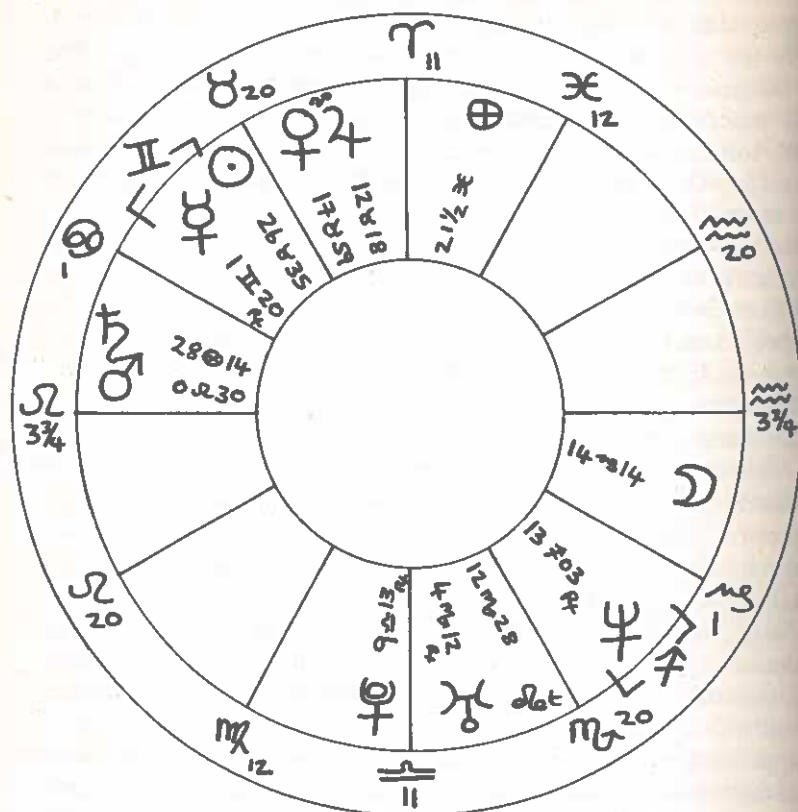


Figure 8.3 *The Joke* 10.00BST=9.00GMT, 17 May 1976, London, 51N30 0W10.

combust, dissociately conjunct the Sun, retrograde and intercepted. We know that what is told is not quite true because K tells the joke as if it were about himself. He pretends to be the soldier. The power of the Mars symbolism now begins to emerge. Mars, ruling the 5th house of jokes, is rising at 0 Leo; it is a joke about a soldier. When K tells the joke as if *he* was the soldier, his switching of roles is illustrated by a mutual reception by degree involving both his map and the joke map.⁷ In his natal horoscope there is a mutual reception of Mercury and the Sun. When this reception is made, Mercury moves to 15 Virgo and the Sun moves to 3 Leo, conjunct the Ascendant of the joke

map. He tells the joke as if it were about himself. In so doing, he not only moves his Sun into the 11th house of his own chart where it can shine amicably, but he also turns his natal Mercury-Mars square into a trine, by bringing Mercury to 15 Virgo. This trine enables him to see himself as the soldier and to view favourably his natal Mars. With his Sun shining brightly in Leo on the Ascendant of the joke map, he can now see himself in a 'good light'.⁸

Moreover, although the joke appears to be about a soldier with Mars rising, Mars is dissociately conjunct a detrimented Saturn in Cancer in the 12th house. Both lights are involved with Saturn; the Sun is applying by sextile and the Moon in Capricorn is in a mutual reception. In terms of K's joke, Saturn conjunct Mars symbolises the delay; after several years (Saturn), the shoes will be ready on Tuesday (Mars). In relation to the coincidence, Saturn in Cancer in the 12th (hospitals) receiving the Moon in the 6th (health) suggests a woman's hospital appointment. Conventional attitudes to work and its drudgery and burdensome nature are also suggested by these placings. However, Saturn in Cancer standing behind Mars may indicate emotional repression inherent in the family situation, the dust on the mother's mantelpiece (Moon-Capricorn, Saturn-Cancer). This is well-hidden by a brave front, the Mars in Leo on the Ascendant, the joke about the soldier.

The key to the joke map is the involvement of the retrograde Mercury. It is exactly opposite the son's Jupiter and the astrology therefore confirms that the telling of the joke and the argument are linked. The symbolism also gives us a line on the interpretation of that link. We are led, because of the condition of Mercury, to dwell on that which is *not* spoken and not obvious as being far more significant. We then understand what K has done in the telling of the joke. By exchanging his natal Mercury-Mars square for a *trine*, he allows an appreciation of the values of others with which Carter suggests the square finds difficulty. K finds the Cobbler amusing. He is given an insight into the Cobbler's nature and he can allow this without criticism. It becomes okay if the work isn't done and the shoes aren't ready. He had not been able to accept this approach during the argument with his son. Such joke telling, symbolised by Mercury, is appropriate to his mythical role as the messenger between the upper realms and the underworld, between consciousness and the unconscious. Freud showed how jokes are a spontaneous

expression by the unconscious of that which is not acceptable to consciousness. Through telling the joke, K frees himself from imprisonment as a Workaholic. He frees his Sun from the 12th and frees himself from his son.

K is not a person who has a symbolic attitude and although he was curious about his coincidence, he does not easily think in either symbolic or analytic terms. It had not occurred to him, for example, that the coincidence had anything to do with *him*, or that it might have any bearing on the argument with his son. Those with a symbolic attitude may find this strange, but I have often seen how surprised people can be by the most simple suggestion that an event or even a dream image might be about themselves. It was sufficient to raise with K the problems of his own critical, workaholic nature and his strongly-held insistence, like Mars in Taurus in the 9th, that he ought to 'soldier on' no matter what. This story, coupled with the astrology, can be taken in several ways. However, in the setting in which we were discussing these matters, it would have been quite inappropriate to blow the dust off the ticket on the mother's mantelpiece.

I tell this story here because it shows how traditional astrological methods can provide a focus and help us to begin to make sense of the uncanny. It also shows something of the *self-referencing* nature of astrology. K the Virgo had found himself another Piscean, but this fish was masquerading as a Virgo, doing her workaholic stint in the office, and so he thought he told his tale to someone like himself.

Given the way in which we can explore K's story with astrological symbols, do we need to follow Jung and seek for the archetype inherent in K's synchronistic event? I believe this is not a necessary move for the astrologer. Jung needed to posit the archetype in order to have a frame of reference through which he could consider what was happening. The images in K's story – the Cobbler, the soldier and so on – could almost certainly be amplified through fairy tales and eventually we might make an archetypal interpretation. Yet the story is already rich in images and symbols and more imagery would not help us as *astrologers*. Although the amplification method, properly used, finally homes in on an archetype, astrologers do not need this process in many cases. Instead, we can apply the craft of astrology to select, discriminate and discern significance from the disparate and diverse images which have already been presented by K himself. The astrological symbolism – Virgo-Pisces, Mars,

Mercury, Jupiter – has provided us with an explicit orientation. In addition, it is capable of referring not only to K and his son, but also to myself as the subjectively participating astrologer. The astrology seems to work like Synchronicity I in the apparently objective connections between the charts of K and his son, their transits and so on, but additionally there is an *astrological* synchronicity occurring in the moment that the interpretation of the Virgo-Pisces polarity 'rings true' for K and I, another Virgo-Pisces duo. This is not quite at the extreme of Synchronicity II because the charts remain primarily about K and his son and can be studied objectively as such. K told his joke as if it was about himself. The joke in astrology is that, when we tell the story of the other, it may also turn out to be about ourselves.

9. STRETCHING THE HEAVENS ABROAD

Can astrology illumine Jung's idea of synchronicity? In his memorial address to Richard Wilhelm, delivered in Munich on 10 May 1930,¹ Jung evoked the concept of synchronicity for the first time when he was discussing the I Ching which Wilhelm had translated into German. This occasion broadly coincides with one of the epochal moments of modern astrology – Pluto had been discovered less than two months earlier.² The suspicion that Jung, synchronicity and Pluto hold some sort of connection is confirmed when we refer to Jung's horoscope. Throughout this period, Pluto was closely transiting his natal Venus. Most curiously, it was at the *exact* degree and minute of his Venus (17 Cancer 30) when Pluto was named.³ It is as if the naming of Pluto and the naming of synchronicity are related.

Jung's Venus has already shown as Spielrein and Frank Miller, and now it shows for synchronicity. Moreover, Pluto had travelled through the zodiac from its position next to Jung's natal Moon, suggesting that the synchronicity concept should be related to the whole Moon-Venus configuration in his chart. This locates it as part of Jung's Number 2 world, the world of the occult and the lullaby sung in his mother's voice. In 1930, at the time of his memorial address, Jung's progressed *Mercury* moved to a square of his natal *Venus*, and one of the mysteries of this world was named. Jung's horoscope at this time also had the *progressed Ascendant conjunct the Moon*, a striking confirmation that through the synchronicity concept, Jung was at last giving voice to the Number 2 world. The Moon in Taurus, sextile to Venus in Cancer, and their mutual reception, provide an intriguing reflection of the Unus Mundus, the unifying 'One World' of the alchemists. In the synchronicity experience things 'happen together', and there is a lack of separation between the individual

and the world. In that sense, it is akin to the oedipal desire to return to the womb and the mother (Moon-Venus reception, Cancer-Taurus). Yet Jung's re-reading of that wish in *Symbols of Transformation* is that the desire is not for the personal mother, but for the Great Mother, the World Mother, so that the process marks the beginning of the individual's spiritual rebirth. The experience of synchronicity parallels such a 'return to the womb' because the usual boundaries of space and time collapse and the individual has no separate identity. This can of course be a milestone on the road to psychosis, but it is also the 'step off the thousand foot pole' taken by the individual in many spiritual traditions. Moreover, the Unus Mundus which opens up with this step is anything but safe. Here we see why *Pluto* is a player in this terrain, moving by transit from Jung's Moon to his Venus. Pluto rules the Gap and the Void, it is the planet of unbuilding. The synchronicity concept which implies the Unus Mundus also unbuilds Saturn's boundary of time and wipes out any one place to dwell. In the experience of the Unus Mundus, the individual encounters what Jung calls the Terrible Mother, and must struggle to create a separate identity, as Jung himself had to do during his night-sea journey and his encounter with the Plutonic realm of the Shades.

When Jung named this experience of the Unus Mundus as synchronicity, he had in mind the idea of 'together-in-time' and he centred the word and the concept around Chronos, Saturn, time. Is this something of a misnomer? His natal Saturn is square to Pluto, trying to hold the lid down on the underworld, but in 1930 Saturn is not otherwise prominent by transit or progression. One of the three categories of synchronicity which Jung describes in his 1952 essay is clearly not related to 'same-timeness'. Why did Jung emphasise coincidence in time and why did he originally believe that there was a quality in the moment of time? The reason may lie on astrology's door-step. When Jung first comments on synchronicity in reference to the I Ching, he clearly also has astrology in mind, as is evident in both his memorial address and in his 1949 Foreword to the I Ching. He cites in the latter the ability of some astrologers to pick out Sun, Moon and Ascendant signs without any prior knowledge of the birth details and states, 'it must be admitted that moments can leave long-lasting traces'. He had been studying astrology since 1911 and his library shows a number of technical astrology books which were published during the 1920s, several of which were concerned

with timing measures in astrology.⁴ However, despite his extensive astrological knowledge, Jung does not appear to have worked with horary astrology.⁵ Given his interest in divination through the I Ching, it is possible that, had Jung come across an effective exposition of the horary method, he might have been less attached to the Ptolemaic, seed-moment model which is so characteristic of natal astrology.⁶

In the 1930 memorial address to Wilhelm, Jung also expressed the hope that one day, a statistical method would be found through which astrology could be made to show the synchronicity concept, and the marriage experiments twenty years later were the follow-up to this hope. In his naming of synchronicity, he therefore fell into Saturn's trap. He followed many astrologers in thinking that astrology worked simply because it was based on an objective seed-moment of time, the birthtime. If he had not been so influenced by the Ptolemaic definition of how astrology worked, his synchronicity concept would not have needed to emphasise the quality of the time moment. The throw of the I Ching coins, the spread of the Tarot, the telepathic exchange, the fortuitous happenstance – all of these can be talked of without defining them by their co-occurrence in clock time.

Outside of astrology, the 'timeliness' of our lives is poetically understood by many. A time to be born, a time to die, a time to laugh, a time to cry – the mystical and sacred dimension of doing things at the 'right time', in harmony with natural rhythms, is a sense which many of us have. Astrologers, because they focus on the individual's birthtime, and because time itself is measured by the planetary motions – a day, a month, a year – are therefore understood, and frequently understand themselves, as arbiters of the timeliness in people's lives. A financial astrologer might tell you when to buy or sell, a medical astrologer might tell you when to take a herb or send for the priest, and a psychological astrologer might ask you if you are hanging on when it could be time to let go. The rootedness of astrology in the quality of time is often given by astrologers as an explanation of how astrology works. However, since the 1970s, my colleague Geoffrey Cornelius has been questioning the objective time moment in astrology as part of the exploration of astrology as divination.⁷ This work on the history and philosophy of astrology is to date the most radical modern rethink about the nature of astrology and how it works. It has been quietly influencing a

small group of astrologers throughout the 1980s, and this inspiration to free astrological interpretation from the inherent binds in the objective time moment lies behind the astrological incidents I will now discuss.

As we have seen from the marriage experiments, Jung discovered that sometimes astrology has less to do with a planetary correspondence at the time of birth and seems more related to the participation of the astrologer who is taking up the symbolism years later. If synchronicities do involve distortions of time and space, then alongside the secret mutual connivance between the astrologer and the astrology, we might also expect time-space distortions *within* astrology.

These are commonly reported by astrologers and the secret mutual connivance may also be in play from the moment we start astrology. As we learn the glyphs, there are always some which we keep forgetting or which we have difficulty with, and these can turn out to be pertinently placed in our own charts. The following chart (Figure 9.1) was shown to me by someone new to astrology who was still rather sceptical. This was the first chart she had calculated, and when she handed it in for checking, she commented that the chart was very important and *ought* to show something exceptional. What could I see in it? She remarked that if I couldn't see this exceptional thing, she would probably give up astrology because there couldn't be anything in it. A typical tall order from a new student!

What does the chart suggest? Capricorn rises, with Saturn in Gemini in the 6th, the only planet beneath the horizon. Here we have to follow Lilly's aphorism and employ discretion together with art. Exceptional issues tend to be unfortunate and with malefic Saturn afflicting the 6th cusp, a health issue seemed probable. I asked the woman if this was about health and she confirmed it was. I then considered which part of the body might be afflicted and assuming this to be Geminian, suggested an issue around communication – deafness, perhaps. This was not the case, so I then moved to Mercury, ruler of the 6th house, part of a group of intercepted planets in Virgo in the 8th. The strength of Virgo, with both the lights and Mercury in this sign, suggested a Virgo part of the body, the digestive system and intestines. The woman confirmed that the intestines were the relevant part. Does the chart show the issue further? The planets are in the 8th house, the house of death, but consider the closest conjunction in the Virgo grouping. The Sun, lord of the 8th, is

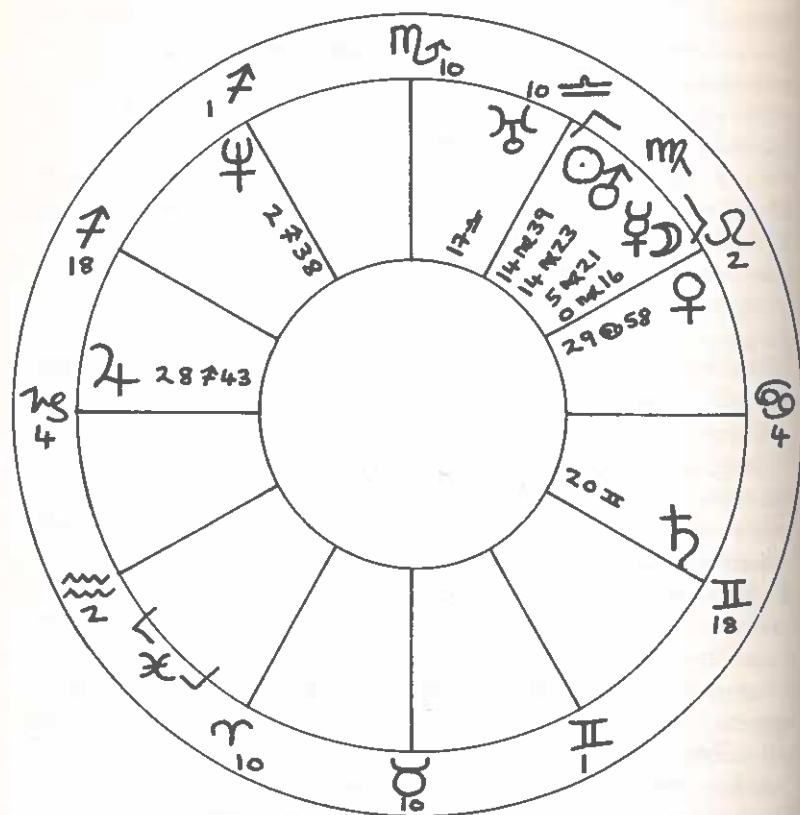


Figure 9.1 Chart

tightly involved with Mars. This is a *cazimi* conjunction, within 17' of arc from the Sun, and thus considered in traditional astrology to be a great dignity because a planet is in 'the heart of the Sun'. In medical astrology, the 8th house is a house of operations as well as death, and Mars in Virgo is an apt significator for the fine point of the surgeon's scalpel.

This horoscope is for the woman's child, born with a complication which required a life-saving operation on the intestines at birth. Given this context, the chart is truly radical and most astrologers could have arrived at these details from a blind reading, as I had done. Naturally, the woman was very impressed that astrology should show such things and felt her

attempt to learn it would eventually be rewarded. It had taken her a lot of time and effort to work out the chart because she had a dread of numbers. Can you hear how the chart begins to speak again, in another take? Capricorn rises, Saturn in Gemini on the 6th, a fear of maths and techniques, all that Virgo, worrying away in the secretive 8th, dreading she might make a mistake and get it wrong. Saturn afflicts both Gemini and the 6th, the sign of numbers and the house of techniques, and in one sense, her fears are realised because she did make mistakes and get it wrong. The chart is incorrectly calculated for the child's birthtime and date. The muddled calculations vaguely relate to planetary positions during September 1972. However, three planets are for one day, four planets are for another day, one planet is for yet another day, and yet another planet is for a week or so later. Pluto, planet of absence, is missing altogether.

What is important here is that this 'wrong' chart is a 'right' chart. It has produced a Sun-Mars conjunction in Virgo, a conjunction which did take place in September but not, as the mother had calculated, on the child's birthday. This *cazimi* Sun-Mars in Virgo is a superb symbol for life-saving surgery on the intestines. Obviously, new students make a lot of mistakes and not all of them are going to carry the significance I would give to this particular incident. The context in which the chart arose was one in which a gauntlet was thrown down to astrology, like a Sun-Mars challenge, to test (Saturn) its validity. The challenge is put to me, as her teacher, and if I look at the chart yet again, I can re-take it this way. Astrology is a 9th house issue, Venus is lady of the 9th, at the very end of Cancer, bordering on the 8th. My own chart has apt synastry with this Venus. If I am her 'astrological mamma' (Venus in Cancer, lady of 9th), the chart then becomes symbolic of her journey into astrology and my relationship with her as a guide on that journey. Her fear of maths and techniques is also that same spookiness frequently encountered amongst beginners when astrology is suddenly found to 'work'. The certain and absolute nature of the mathematics in measuring the celestial sphere is transferred onto the whole of the astrological endeavour. When a piece of symbolism is then found to be 'true', it comes home to new students that the astrology they were having a nice time chatting to their friends about can be chillingly accurate, and this challenges their understanding of reality. When it is 'working', astrology can seem absolute and fated and just plain scary in a

magical sort of way. The chart suggests to me that the woman's fear of mathematics carries a displaced fear of what she might stir up by dabbling with the occult (Saturn in Gemini in the 6th, house of craft and witchcraft, Virgo interception in the occult 8th). *This* is the fear I need to address, not just her wrong sums. What, indeed, does it all add up to?

The way in which the woman created this chart is fully in accord with Jung's understanding of the secret mutual connivance which he encountered in the marriage experiments. It is rather like the Freudian slip, something repressed slipping through into consciousness, except that here the calculation of the chart, which she consciously feared, was also the carrier of an unconscious factor and, moreover, this is shown in the chart's symbolism. Furthermore, the chart *works* in a worldly sense. It tells any astrologer, 'health/operations/intestines' but – and this is the important consideration – it is not based on a moment of time. There *is* no moment of time at which the planets line up this way. This piece of astrology, at least, does not work through the old adage 'whatever is born or done in this moment of time has the quality of this moment of time', because we don't have a moment of time. We have instead an example of Synchronicity II. The parties involved are intricately implicated in the matter they are investigating.

I am not advocating that astrologers use 'wrong' horoscopes, as if anything goes and they can make up charts for people as they go along. The objective time moment is an important ritual of astrology which provides us with our common reference point and allows astrology to come into play in a Synchronicity I form. Without it, we would lack a fundamental rule of the game, like playing soccer without a pitch. A friend and I once undertook an experiment to see if we could make up charts at random. We put bits of paper for each planet, sign, house and degree into a hat and asked a horary question 'Can we make up charts?' When we pulled the heavens out of the hat and used horary rules to interpret the chart we had created, the answer to the question was a definite 'no'.⁸

The objective moment of time, therefore, is less the carrier of meaning or quality, and more the outer vehicle through which astrologers begin their assignation of meaning. We choose, as a ritual, to work with certain moments which our conventions and our emotional life accord to be significant – the birth moment, the horary moment, the elected moment and so on. In *The*

Moment of Astrology, Geoffrey Cornelius asks astrologers to consider their assumptions about the ways in which their meaning is rooted in time. Because we work so much with time, we easily fall prey to the 'maleficity' of Saturn as a symbol of bondage and oppression. Apart from time, modern psychological astrology has taken on other concerns of Saturn, such as the anxiety, pain and suffering of the individual. It seeks to address these through Saturnine measures borrowed from analysis and depth psychology – the analytic hour, containment, boundaries, and so on. One of the most seminal and influential books in the popularising of astrology and its links with Jung has been Liz Greene's book on *Saturn*,⁹ and for many psychological astrologers, planetary symbolism is oriented from Saturn outwards. Yet despite the common belief that, with the outer planets, astrological symbolism has transcended the time-bound realm of Saturn, modern astrology still carries with it the Saturnian burden inherited from the classical tradition, the assumption that there is an *objective* quality to the moment of time.

However, Saturn works together with Jupiter in astrology. We seek meaning and insight through symbols (Jupiter), using time and objectivity to do so (Saturn). Jupiter and Saturn are also like the diviner and the scientist. We divine (Jupiter) through the use of the objective map of the heavens at a given time (Saturn) but in so doing, we can easily get caught up in a bondage to Saturn. We begin to think that meaning (Jupiter) lies in the moment of time (Saturn). Jung has these planets in a close trine aspect and at his best, such as in his work on the Great Ages, he honours both.

The difference between a Jupiterian and a Saturnian move in astrology is best illustrated with an example horoscope. The following chart relates to an experience of enlightenment described by Douglas Harding in his book inspired by Zen Buddhism, *On Having No Head*. He describes how, during meditation in the mountains of Tibet, he had a religious experience which

... was no dream, no esoteric revelation. Quite the reverse: it felt like a sudden waking from the sleep of ordinary life, and an end to dreaming. It was self-luminous reality for once swept clean of all obscuring mind.¹⁰

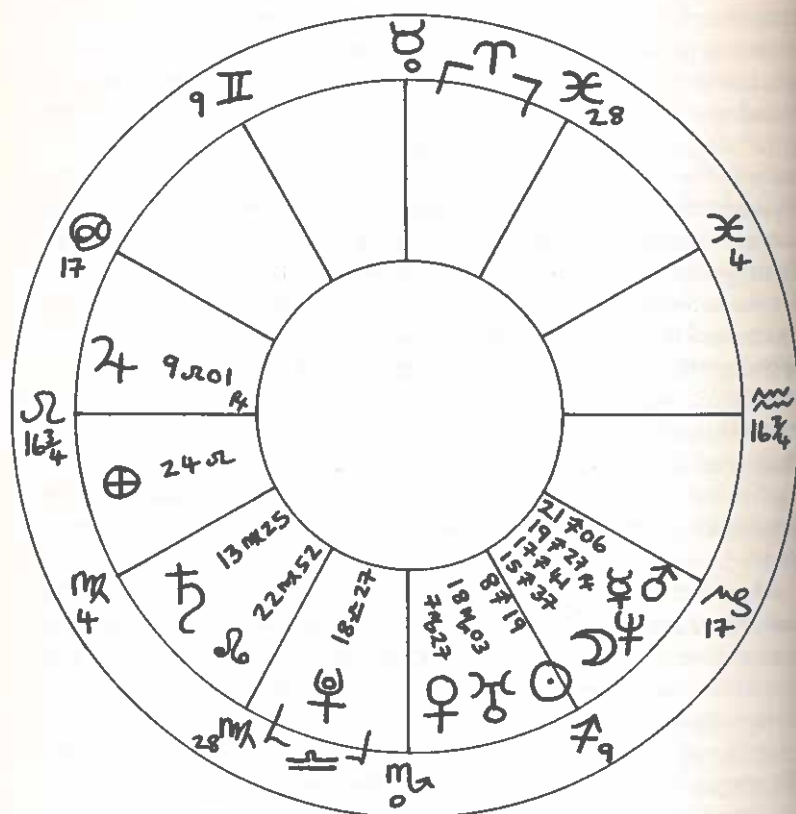


Figure 9.2 On Having No Head 21.16GMT, 30 November 1978.
Day 4 Hour 0

Looking at the map (see figure 9.2), we find that religious Jupiter has just risen, the only planet above the horizon. It is lord of the 9th of religion and foreign lands, and not only does it rule the 5th of creative experience but it is also in Leo, sign of individuality. Just to hammer home that this is a chart about an individual's religious experience, Jupiter is also in a close trine and a mutual reception with the chart ruler, the Sun, placed in religious Sagittarius on the 5th cusp. A stellium in Sagittarius involving a New Moon also gets the spiritual message across. The emphasis on Jupiter's involvement with the 'light', the Sun, and with Leo and the 5th is descriptive of Harding's experience of

'self-luminous reality'. Whatever that means, we are told it is not a dream, but an experience of expansiveness and a freedom from 'ordinary life'. Harding also reports that he

... stopped thinking ... reason and imagination, all mental chatter died down. For once, words really failed me.¹¹

See how Mercury, planet of language and thought, is weakly placed in the chart, detrimented in Sagittarius and retrograding onto a conjunction of boundless Neptune. Harding also loses a sense of time:

... past and future dropped away ... It was as if I had been born that instant, brand new, mindless, innocent of all memories.¹²

This is seen in the chart by the New Moon separating from a square of Saturn in Virgo, planet of time, history and 'ordinary reality'. Harding felt as if he had 'dropped an intolerable burden' and this is also like the Moon coming away from Saturn. Given the strength of the Sun-Jupiter configuration, Saturn has no influence in this map. Harding's religious enlightenment gave him the sense of being an active, creative force, united with the cosmos, seeing the universe as 'nothing else but the outflowing of his own profound nature'. Look, too, at how very exactly Harding's description fits the Sun-Jupiter fire trine and their mutual reception. I will annotate the text to illustrate this:

Now he is restored to himself as he really is (Sun-Jupiter reception); as the very heart (Sun, Leo) of existence, from which all being (Sun) is made manifest (Jupiter, lord 5th, rising). In brief, he is deified (Jupiter, king of the gods, lord 9th). Established at the unique Source (Sun, 5th) he cries: 'I am the centre (Sun, Leo), I am the universe (Jupiter, Sagittarius), I am the creator (Sun-Jupiter reception)!' Or: 'I am the cause of mine own self and all things (Sun-Jupiter reception)!' In Zen jargon, the mangy cur (Saturn-Virgo?) has become the golden-haired Lion roaring in the desert (Jupiter, Leo, 12th), spontaneous (Sagittarius), free (Sagittarius, Jupiter), energetic, magnificently self-sufficient (Sun-Jupiter reception) and alone (Jupiter singleton, in 12th).¹³

The emphasis on aloneness is further indicated in the chart. Despite its glory and dignity, Jupiter is in an unfortunate house, the 12th house of isolation, confinement and 'self-undoing'.

Harding's position is an omnipotent one, lacking the boundary of Saturn, denying the father and any authority except that of his own. There are no other people in this universe. Saturn, lord of the 7th of others, is out of the map and Mercury, ruling the 3rd and 11th, houses which also signify others, is weak. Venus, universal ruler of relationship, is stewing in detriment in Scorpio, violated by her reception to destructive Pluto and applying by square to Jupiter. However enlightening the moment for Harding, it excludes everybody else. Yet the chart does describe his experience and with jovial Jupiter rising in Leo, it also makes a joke. Harding states that this kind of religious experience is like 'having no head', and we find that Aries, the sign which rules the head, is intercepted in the 9th house of religion!

The chart also has another joke in it. The Moon is conjunct Neptune, co-ruler of the 9th house of astrology and you, dear reader, have just been conned. In his book, Harding does not give the time or date of his experience. Why should he, as it was quite beyond Saturn? The horoscope is not cast for his moment of enlightenment in a Tibetan mountain, but for the time of a small coincidence relating to his book. Years ago, I attended an adult education class in the Philosophy of Astrology in which the subject-object problems of astrological practice were frequently the focus of debate. One evening, Harding's book was mentioned and by coincidence, someone had just bought it that afternoon. The horoscope we have been looking at has got nothing to do with an objective moment in Tibet. It is cast for a moment on a wet November evening in Wandsworth when someone said 'Funny you should mention that. I bought that book today'. Not a riveting coincidence, but for someone with a symbolic attitude, small coincidences can teach a lot, like the lowly old woman who turns out to be the fairy godmother.

Given the context in which the chart arose, it can be read as a class of students (stellium in the 5th), studying the philosophy of astrology (Jupiter, lord 9th), enamoured of their tutor onto whom there was such a transference that he occasionally took on guru dimensions (Sun-Jupiter reception). There was also something funny going on with a book (Mercury in Sagittarius, retrograding onto Neptune). Yet in another reading, the chart very exactly shows the content of that book, and the philosophical discussions about the subject-object split in astrology which were part of the astrology course. The planets, lined up in Wandsworth, accurately describe Harding's

experience years earlier. The 'real' moment in Tibet when Harding had the experience remains speculative and in an *astrological* sense, what is the true moment of Harding's experience? Does such a moment have to be rooted in *objective* time, or can it be when the astrologer, because he or she has the symbolic attitude, designates the moment as significant? There may even be another joke here. I once heard it said that Harding never actually had such an experience, that he 'made it up' in order to convey in a direct and simple way some complicated Buddhist teachings. If this is so – and I do not know if this is merely idle rumour, like the Mercury in the chart – then the map would be even funnier. Not only is it for a moment in Wandsworth, but it is then descriptive of an imaginary experience anyway!

Moreover, the chart, denying the objective moment of time, shows itself doing this ('self-luminous') by the strength of the symbols which indicate subjective, divinatory experience (Jupiter) and the corresponding weakness of those which rule objectivity and time (Saturn). We can now take the chart all over again for the divinatory attitude which creates meaning through symbols (Sun-Jupiter, Leo-Sagittarius, 5th-9th, reception), moving away from the confines of objective time (Moon separating from the square of Saturn in Virgo). In this we have a move *off* Saturn (the scientist) and *on* to Jupiter (the diviner). Perhaps this leaves us with solipsism and allows astrologers and diviners to play god, like 'golden-haired Lions roaring in the desert'. Whatever our view of this, it is clear that astrological symbols do not need objective moments of time in order to be meaningful. 'Whatever is born or done in this moment of time' can come up again, or be more clearly shown symbolically, some other time. The diviner in Jung suspected this but the scientist in him had led him to focus on the time element, a move which he later realised was an error. Astrologers have therefore followed Jung's original unsatisfactory formulation. However, if we allow ourselves to be led by his findings as a diviner, we might free astrology of its bondage to Saturn and more readily acknowledge it as a divinatory vehicle.

How are we to understand astrology as divination? In other forms of divination such as the Tarot or the I Ching, the diviner throws the coins or cuts the pack, and no-one believes that the bits of metal or the cardboard have some inherent 'quality' on which

the divination depends. The diviner's participation as the interpreter of the symbols is readily seen and accepted. It is far trickier, however, to see astrology as divination, partly because the astrologer doesn't get to shuffle or cut the planetary pack. The planets are distant and objective and seem entirely beyond any individual's psychic influence. The birthchart is drawn for the *real* position of *physical* planets, years before the astrologer knew anything about them, and their objectivity seems to kick in the teeth any notion that astrology works as a form of divination. But does it? Jung discovered that his astrological marriage experiments were affected by his own desires and astrologers regularly find that other peoples' charts seem to have something to do with their own lives.

So is astrology a science because it deals with an objective correlation of planets and peoples' lives, or is it a symbolic system and an act of divination? The uncomfortable answer is that it seems to be both. The planets can be seen as carriers of archetypal images, projected onto them by the astrologer. As with all projections, the projected contents then seem to be objective and to have nothing to do with the person projecting them. However, the real difficulty lies in understanding how the birthchart of another individual can be considered as the divinatory act of the astrologer. How can *your* birthchart, drawn up for planetary positions years ago, be the carrier of *my* projected unconscious contents, while its symbols still reveal objectively true facts about you? The answer, for Jung, lies in his supposition of the psychoid level of reality, connecting all beings in the *Unus Mundus* and manifesting on occasion in synchronistic phenomenon.

These are puzzling questions and Jung's answers are not always satisfactory. It seems that both Synchronicity I and Synchronicity II are applicable to the astrological experience. Initially, Jung made the mistake of confusing *astronomical* data with *astrological* symbolism and in addition, he was stuck with the Ptolemaic model of astrology. This assumed a quality in the birth moment – the 'ambient' – which stamped itself onto the newborn child. The subsequent motion of planets was then seen as the unfolding of the pattern given at birth, so that astronomical factors and planetary motions came to be equated with fate. This is Synchronicity I – an interdependence of objective events among themselves. Ironically, psychological astrologers attempt to separate themselves from any

identification with fated, 'medieval' astrology, but they fully accept the link between planetary motion and fate given by the classical tradition. As Geoffrey Cornelius remarks,

... the modern schools that imagine themselves so far from the old astrologers are perched on Ptolemy's broad shoulders.¹⁴

Ultimately, the Ptolemaic approach allows the possibility of straight, objective prediction, but even if psychological astrologers are queasy about a predictive possibility, adherence to a Synchronicity I type of astrology has other consequences. It keeps the image of the astrologer who, because he or she is a detached observer of the motion of the heavenly bodies, can 'know about' the destiny or psyche of other individuals. The astrologer is like Jung at the beginning of his astrological experiment, thinking that the astronomical data will suffice. After all, does he not have his ephemeris? Is he not able to cast a map of the heavens, to flip through the pages of Michelsen or Raphael, to see unfolding before him the very cycles of time? Saturn transits come and go, the Sun progresses to Jupiter, the 'natal potential' is highlighted and activated as the enormous cycles of creation unfold a human destiny. Like Blake's Urizen, the astrologer, master of measurement, maps out the deep and comes to the edge of hubris:

'Am I not God?' said Urizen, 'Who is equal to me? Do I not stretch the heavens abroad, or fold them up like a garment?'¹⁵

Of course, knowing about the astronomical placings of the planets has little to do with the act of astrological interpretation. We have a tradition within a symbolic language which necessitates an act of interpretation. To see astrology as dependent upon the measurement of objective bodies and their interdependence would be to see it only as Synchronicity I. All psychological astrologers adopt this classical model, as if they are witness to a transcendental meaning and the underlying principles behind the world of manifested forms in the lives of their clients. Like classical astrologers, they use the physical world in a ritualised framework to discourse on the human condition, and then assume that the physical world embodies an objective truth pre-existent to man, which they have uncovered *about* man.

Every astrologer expects other people to 'match' the horoscope of the moment of their birth and its timing measures. Saturn transits on the Midheaven bring a fall from power, on Venus they end a love affair, on Mars they test desire. There will, however, necessarily be a difference in emphasis due to the astrologer's orientation either towards the affairs of the world or towards the 'inner' person. A traditional astrologer sees Saturn on a 2nd house Sun as poverty. A psychological astrologer might interpret it as losing or consolidating a sense of self-worth and inner value, a Jungian astrologer might view it as moral issues and guilt attached to the shadow and amplify it through myths and stories. Whatever the approach, the objective stand taken by the astrologer remains identical. It makes little difference whether I cross your palm with silver and you tell me about the future, or whether I cross it with gold and you tell me about my psyche and send me off to an analyst. The 'machine of destiny' model of astrology remains identical.¹⁶ The astrologer and his or her act of interpretation are not involved. The astrologer watches the interdependence of objective events among themselves – the planetary movements and the events in life, or the planetary movements and the inner state of the individual. The individual 'has' a certain astrological configuration and the horoscope is apparently given over to him or her as if it has nothing to do with the astrologer. The individual may then work with that configuration in a positive way or not, but it remains a potential blueprint for life which will follow a teleological pattern identifiable with the planetary cycles. The Jungian astrologer also connects these external and objective factors – the planets and the other person – with Jung's theoretical construction of the psyche. The combination can become deeply puzzling, but no matter. The whole lot belongs to the client anyway and none of it is accepted as having been created by the astrologer. The astrologer acts as the celestial gardener who, seeing it all, can tell the client when to prune and cultivate his or her psychic growth. The client is planted like a tree – and not a human being – into a world of transcendental meaning.

Moreover, the predictive face of astrology, seemingly possible because of the unswerving reliability of the astronomical movements, is successfully side-stepped. With the 'map of the psyche' and the move to the inner world, psychological astrology has created a comfortable cushion against the dubious predictive inheritance and apparent fatedness of classical astrology.

However, it has held on to the powerful image of the astrologer as the one who knows the unknown from that same tradition. For who is more powerful than one who knows the unconscious of the other? Such a knowing has not emerged, as it might in many schools of depth psychology, from the relation between the analyst and the analysand, but it has been understood in private by the astrologer *before* any meeting between them has taken place. The astrologer's relation with the client is set along certain lines from the outset with this Synchronicity I model of astrology. He or she watches the astrological configurations at birth and the unfolding of the timing measures as they coincide with the life of the client and tries to link them up with the model of the psyche. In so doing, the astrologer forecloses on his or her psychic involvement in the situation and becomes closed to the possibility of Synchronicity II at work in astrology.

Despite all that Jung has had to say to us as astrologers about archetypes, symbolism, the psyche and the nature of time, his most important insights have not been taken up, and the implications of his work have not yet been brought to bear on astrology's philosophical basis. On the contrary, the astrologers influenced by Jung have oiled the wheels of the machine of destiny and stand in attendance, watching it in motion.

Rudhyar's thinking on synchronicity sees it exclusively in relation to the quality of the moment of time¹⁷ and like most of the more recent generation of astrologers, Karen Hamaker-Zondag simply evokes the concept as an explanation of how astrology works, like the old macrocosm-microcosm idea. Its relevance to the place of the *astrologer* in either macrocosm or microcosm is never in question. Amongst the psychological astrologers, it is only Liz Greene who has made any serious attempt to tackle the synchronicity issue. In *The Astrology of Fate*, despite a complicated discussion concerning the links between fate, time and destiny, Liz Greene finds herself with no option but to adopt the same objective, qualitative time moment initially put forward by Jung. Her view of synchronicity is almost exclusively that of Synchronicity I. Discussing the astrological configuration for the moment of death of a client's husband, she comments:

... the principle of synchronicity in the quality of the moment is as relevant as synchronous phenomena in relation to an individual. Some moments are more 'death-filled' than others, and this is one of them.¹⁸

Synchronicity is understood as the matching up of the natal chart and its timing measures with the inner and outer developments in the life of the individual. This, in effect, is no different to the claim made by classical astrology in that *fate is equated with planetary motion*:

... those astrological configurations which are synchronous with events and inner experiences have been 'ordained' from the moment of the individual's birth because of the orderly clockwork of the heavens.¹⁹

The term 'synchronous' is frequently used interchangeably with the word 'synchronistic' and it is assumed that no-one is needed in order to perceive meaning. Not only are clockwork transits and progressions classed as synchronicities, but traditional astrological techniques are also termed as 'synchronistic', such as the synastry between family members and the timing measures to their charts for family events.

This interdependence of objective events observed by the detached astrologer is pure Synchronicity I. Taken in its extreme form, it need have no meaning for the client and any psychic component is discernible only by the astrologer who, as the objective observer, bears witness to it. The client does not need to perceive any meaning because the planetary motion is fated to have its effects. Transits, for example, affect us whether or not we know astrology because they coincide with the emergence of an 'archetypal potential ... activating the unconscious at the right time'. Liz Greene is convinced that:

... such timing is inherent from the birth of the organism, just as the timing for a tomato plant to flower and produce a fruit is inherent in its nature.²⁰

The same position is illustrated with the case study of 'David Bates' and family:

(in the case of) ... David Bates, no such sense of meaningfulness was apparent to the individual. But it becomes apparent to the astrologer, when the life pattern is connected to the horoscope and the synchronicity *is seen* between planetary placements and the individual's inner and outer life.²¹ (my italics)

Who sees this? The problem here is that Jung's very specific word, 'synchronicity', is being used to define a situation which

is common in astrology and always has been. It is no different to what astrologers have been doing throughout the centuries. The situation with my friend's visual aids transparencies and her loss of temper at the time of an eclipse is the same sort of situation as Liz Greene is describing with David Bates. *I see* a connection between planetary placings and my friend's 'inner and outer life'. However, to call this link-up *synchronicity* is to use the term exclusively as Synchronicity I, and it will remain so unless my own psychic state as the one *perceiving* the incidents as meaningful is brought into the equation. Only then will we move to the far more dynamic, unpredictable and lively world of the symbolic represented in the experiences of Synchronicity II.

Liz Greene agrees that the synchronicity *is seen by the astrologer*, but his or her perception is that of the detached observer, looking in on someone else's 'synchronistic' phenomenon. Modern psychological astrologers are in no different a position to classical astrologers and have inherited from the classical tradition the idea of transcendental meaning. A truth of the quality of the moment of time is revealed by astronomical factors, and it becomes tempting to project that truth as 'absolute knowledge' onto astrology. Astrologers can then easily feel that they have, like clairvoyants,

... by-passed the ordinary space-time continuum and reached that 'intermediate place' where past, present and future are occurring at once.²²

Presumably we can wave goodbye to Margaret Hone's 'trends and potentials' if the astrologer has access to this kind of knowledge. The Jungian analyst may uncover the dynamics of the analysand's psyche from dreams, word association or amplification. The Jungian astrologer goes one step further. He or she already knows it from a study of the horoscope. Liz Greene suggests that the astrologer is in touch with 'another world [which] lies behind the apparent one' and that the experience of this world is the

... feeling of a web of some kind with filaments that radiate out into the unknowable distances.²³

This begs the question – who is the spider, who the fly? Synchronicity I suggests that either the web is woven by the

Collective Unconscious, or it is in some way to be identified with the astronomical movement of the heavenly bodies. In either instance, the client is entangled whilst the all-seeing astrologer is nowhere to be seen. With Synchronicity II, however, there is a lurking suspicion that the *astrologer* is number one candidate for the Spider, sitting at the centre of the astrological web. Here we have hit upon a dilemma for the individual with the symbolic attitude, that of becoming entangled in a web of one's own making.

The secret mutual connivance which emerges in the practice of natal horoscopy seems to involve phenomena which can only be described in terms of Synchronicity II and which involve the participation of the astrologer. Liz Greene is a gifted and thoughtful astrologer and knows that an event or inner state can be relevant to the astrologer as well as to the client. The boundaries can also collapse completely so that the symbolism for the client is found in the *astrologer's* chart. She has realised that the client's situation

... often coincides with some transit in my own chart, although not necessarily with anything in my clients.²⁴

Which psyche goes with which map? There is no answer to this. As we have seen, charts can be taken and re-taken in all kinds of ways, independent of moments of time. Symbolism bounces around, defying our attempts to bind its forms. Astrological practice and experience do not simply involve the astrologer in an act of objective interpretation, but they echo his or her own psyche. Jung's comment becomes very pertinent:

... the psyche observes not external bodies but itself.²⁵

Synchronicity II is not about the certain and unswerving motion of planetary transits in other peoples' lives and charts. It is far more unpredictable and unexpected and it is the spanner in the works of the machine of destiny and Synchronicity I. The Synchronicity II experience is partly the astrologer's meaningful encounter with a symbol, and partly that strange feeling that the material is also about oneself. In a way which we do not understand, we subjectively participate in the symbolism of events which ought not to have anything to do with us.

What seems to happen in astrology is that, for the most part,

we practice in the well-established tradition of Synchronicity I, within the classical frame of the objective moment of time. Then, within this 'container' of time, tradition and craft horoscopy, the possibility of Synchronicity II arises. In most astrological practice, the astrologer has to work *as if* he or she is dealing with the 'interdependence of objective events among themselves', the planets and the 'other'. However, this way of working is only half the story and, on its own, it leaves us with a lifeless reading *about* character, the psyche, events, and so on. That which *moves* a person, the speaking of a truth, the sooth-saying move, comes most frequently from the sudden and unexpected emergence of Synchronicity II, the trick or turn, the re-take of the symbol as it springs to life.

The play and counterplay of Synchronicity I and Synchronicity II in our astrology mirrors Jung's own sense of his Number 1 and Number 2 worlds. Like Jung, we have to privilege the Number 1 world in our practice in order to be able to practice at all, and yet for astrology to have life, we also need to remain open to the possibility of this second world. Jung's marriage experiments revealed the intricate union of these two. And that uninvited guest who turned up for dinner with Jung frequently takes astrologers out to lunch too.

10. THE SECRET MUTUAL CONNIVANCE

Most of the time in astrology, we go about the business of chart interpretation using an individual's time of birth, assuming that the chart for this moment belongs to that individual. We interpret the person from the chart, in the same way that I have been doing with Jung's horoscope. We demand and expect that astrology should do this, and it repeatedly does so. Bob Dylan has a way with words, and Mercury in Gemini sits on his Descendant. Do-it-yourself guru Krishnamurti had the Sun opposite to Uranus, and both Freud and D.H. Lawrence had sexy Scorpio rising. Astrology works in this way and in order to practise astrology at all, we have to use objective birthtimes and assign them as belonging to the other.

The objective time moment remains the centre of our observation of the astrological ritual and its symbolism is found to be reliably and repeatedly valid. Why this should be so is the mystery at the heart of astrology and it is unlikely that we will ever explain it. We don't know how it is that we can look at symbols and, often enough, make true statements, not only about the person's psychic state but about past events and when they happened and, sometimes, about future events too. To say that astrology can do this by virtue of the quality of time, or because it is a symbolic language, are poor explanations when we are faced with the truths of practice.

However, this 'objectivity' that every astrologer experiences has a rather dubious status. We have almost entirely failed to establish astrology by statistical proof and even the most impressive research, such as that of Michel Gauquelin, has little obvious bearing on the main body of astrological practice. And if we are honest with ourselves, practical astrology is hardly as dependable as we might like it to be. If Saturn Returns had

regularly produced a crisis for twenty-nine-year-old individuals, or if transits worked with clockwork precision, then astrology would certainly not be so marginal. Its practitioners would carry more status and their work would assume real market value. The absurdity of astrology is that it can remarkably reveal truth and allow extremely accurate predictions, yet astrologers are unable to predict *when* it will predict or reveal its truth.¹

There is something else going on in astrology, other than celestial clockwork. In my conversations with diverse astrologers over many years, almost all of the experienced practitioners, however they might name the experience, quietly recognise the 'secret mutual connivance' in their practice. Sometimes it is the three Leos in a row, sometimes your problem is their problem, sometimes the same configuration repeats itself in different charts again and again, leading the astrologer on, enticing him or her into learning new rules of the art. We fall back on vague descriptions of this experience, such as intuition, guidance or even spirit guides. Like Jung in the 'marriage experiments', the astrologer feels implicated as the material begins to get a funny mood to it. The symbols continue to be about the objective other even if there is no objective time moment, so that the mother's chart of her baby, for example, still speaks truly of the daughter's operation and Puer B's chart reflects his circumstances. Yet charts may also be about the participation of the astrologer, and the context in which the encounter with the symbols is taking place. A horoscope can be taken and re-taken in many contexts, frequently surprising the astrologer.

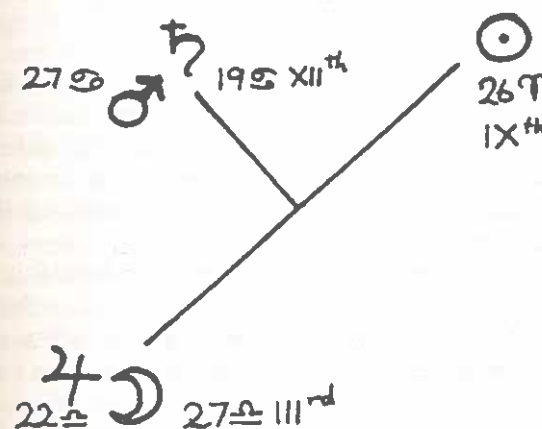
When the secret mutual connivance is in play, to begin with it is indeed a 'secret'. The astrologer presumes that he or she has a chart *about* someone but it also seems to be about something else. The 'something else' often turns out to be the astrologer. If we acknowledge it at all, we find this unpredictable behaviour very annoying, and demand that the chart should be about the client, not about ourselves. In this demand, we have the whole weight of classical astrology behind us. However, if we borrow the analytic terminology, this resistance to seeing the symbolism of our own participation may well be to do with the resistance of consciousness towards the bringing-to-light of unconscious contents. If astrology can work, as Jung suggests, through a process of projection, then subjective psychic contents are externalised. Precisely because projection is *unconscious*, we remain unaware of it and believe that the projected contents are

objective and, therefore, belong to the world, or to the other person. And of course, they do and they do not. The projection of the astrologer's personal unconscious contents cannot account for the way in which, for instance, Bob Dylan carries the Mercurial archetype for others collectively, and so we revert to a Synchronicity I position. Yet there remains the possibility of the chart beginning to work in a Synchronicity II manner. I cannot know when, and in what way, as I look at Dylan's chart, it might spring into life for *any* issue with which I am involved and be revealing of my own unconscious mode of structuring that situation. It may never do so and may, instead, remain always as an objective, Synchronicity I type phenomenon. Astrological interpretation slips and slides between the two extremes with shades of one and the other to varying degrees.

Given these varied possibilities, there is all the more necessity in astrology for the bedrock of an objective moment of time. This provides the ground on which the symbolic process can take place. Within this framework the recognition of the astrologer's own participation, described through the very symbolism with which he or she is working, can serve as a guide towards understanding what is happening with both astrologer and client.

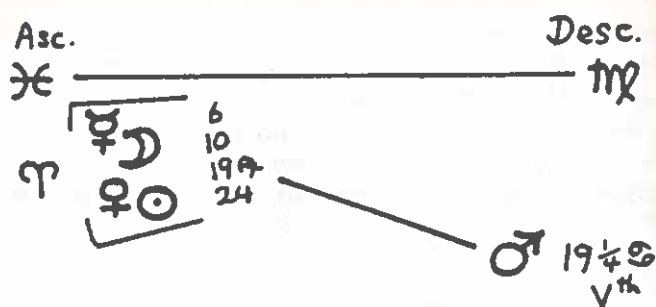
The situation in which astrologer, client, symbol and world become one and cut across the subject-object divide, like the alchemical *Unus Mundus*, is best described by an example. To fit our uroboros-like theme, I have again chosen a piece of astrology involving eclipses; times when, according to the ancients, the lights were devoured by a great dragon in the sky. In natal astrology, the nodal points at which eclipses occur are frequently symbolic of a transference situation because they are the head and tail of the dragon and indicate what we introject and what we project. For this reason, the Nodes are commonly found to be pertinent in the synastry of lovers. The following astrology arose during a festival. The on-the-spot festival reading is an interesting format and although it has difficulties, I have generally found the speedy, 'on the wing' spirit of a ten-minute reading a lively and fruitful one to work with. One cannot guarantee that the Protestant work ethic with its hours of hard labour and deep study will be any more productive for the client than the recognition of a pertinent symbol, catching the astrologer's eye in a passing glance. Members of the public take up these readings in the same spirit, not expecting too much for their fiver and their ten-minute slot.

The day on which this reading took place, there was a solar eclipse at 8 Aries, conjunct Jupiter. A woman came to ask about her relationship, and handed me the birthchart of herself and her partner. He was not present. Already, the eclipse symbolism of the day is signified, in that the Moon has eclipsed the Sun – the woman is present and the man is not to be seen. One of the major configurations in her chart was a Full Moon, involved in a T-square:



The Sun and Moon are in opposition across the Aries-Libra axis, self and others. The Aries Sun is fiery, singular, independent and wilful. The Libran Moon, on the other hand, is hesitant, changeable and vacillating. The irreconcilable nature of this opposition may express through the planet at the point of the T-square. This is Mars, detrimented in Cancer in the 12th – brooding, bad-tempered, sulky, in retreat. This Mars disposes the Sun in Aries and may make the woman unable to take decisive action. Its potency is hindered further by a wide conjunction with Saturn, and the Moon's hesitation is hyped by its conjunction to Jupiter.

The woman explained that she had fallen in love and that her lover was the man she had been waiting for all her life. He was fiery, independent, wilful – just like her, in fact, being an Aries himself. As Lilly says in matters of synastry, 'likeness is the mother of affection'.² Not only was the man an Aries, but he was born on a New Moon in Aries, with Mercury and Venus configuring in this conjunction, as follows:



Mercury sits next to the Moon in Aries, but on the day of the festival, the solar eclipse at 8 Aries fell on the man's Mercury-Moon. Jupiter was also in orb of these placings. This is beginning to look like his woman talking about him (Moon-Mercury) to an astrologer (Jupiter). Yet, by tradition, an eclipse is an ill omen, especially for synastry.

Let us recap this astrology for a moment. There is a woman, born on a *Full Moon*. A man, born on a *New Moon*. An astrologer who sees this on the day when a *solar eclipse* conjunct Jupiter is crossing over the man's Moon. This is when I begin to feel uncomfortable in the presence of the 'secret mutual connivance'. Does the eclipse signify misfortune for this relationship? Or am I about to eclipse their relationship, with my talk of eclipses? Am I, as an astrologer, simply witnessing an objective truth *about* their relationship? Or am I, with my symbols, creating problems for the woman and, what is more, the symbolism has the cheek to show me doing this, by describing my participation?

This is the connivance in astrology and it sticks the astrologer on the horns of the subject-object dilemma.³ I have chosen this example because it did not occur in a consultation or counselling session. If this had been an hour-long consultation, I could have let the woman herself speak more to reveal the symbolism further. Yet because we met within the traditional 'sooth-saying' form of astrology's inheritance, the questions it raises about the nature of astrology and the astrologer's ability to cope with the symbolism of his or her own participation are more blatantly shown. Moreover, if astrology does show this, then whether one has an hour or ten minutes to talk around it might not make much difference anyway.

On the horns of this dilemma, I cast around the symbolism

for what else might wish to show. A common theme between these Aries lovers is that their ardour may be dampened because they both have Mars in Cancer. Furthermore, his Mars is conjunct the woman's Saturn at 19 Cancer, and this 'compounds' her own Mars-Saturn conjunction. This conjunction of the malefics in detriment is the closest contact between the charts. If there is any present misfortune in the relationship, which we have reason to suspect because of the eclipse symbolism, then this must be it, but it is a sour note to sound to a woman in love, even if she could hear it. What can an astrologer do? Everything in the garden does not look rosy, and even the most humanistic astrologer would be stretching it to turn the symbolism of a detrimented conjunction of the malefics in the 12th house, coupled with an eclipse on a natal Moon, into a pretty picture. This is more than a cabbage patch. This is serious trouble.

Wondering to myself what to say, for no good reason I suddenly asked the woman the time! What a strange thing to have done, as if I was seeking some objective reassurance from the moment. It turned out to be 1.40pm, and I realised that this was very close to the time of the eclipse (1.47pm). I knew that, as an astrologer, I could not ignore the eclipse symbolism and offer friendly advice about how well Ariens get along with each other. Yet I also knew that I was fully implicated and might be about to play out the very misfortune which I saw symbolised. I could only trust that Jupiter would grant wise counsel. Jupiter was conjunct the woman's natal Moon, and the current solar eclipse. I therefore went ahead and spoke of her 12th house Saturn on his 5th house Mars. I talked of guilt and fear, of anger and wilfulness, of frustrated desire and repression. I said this would be to do with children (his 5th) and sorrow (12th). The woman flatly denied these scenarios. She explained, in a graphic Aries manner, that this man was the hottest number she had ever come across and that their sex life was brilliant. Anyway, she went on, the thing about kids couldn't be true. He did not want children, she was older than him and, for medical reasons, she could not have any. In her denial, her Saturn in Cancer – an older woman beyond child bearing – sits on his Mars in Cancer in the 5th. Hearing the way in which she was oriented towards this, my role can then only be to ask her to consider that this might be more important than she had so far realised. This is her 'blindness' in love, and the blindness which the eclipse symbolism may also be pointing to. If I can *see* this, through the 'art', then I must say so because

otherwise, she is likely to realise that I am not telling her something. The eclipse is suggesting that, however hot this Aries duo might be, the Sun and Moon do not fruitfully unite and there can be no issue from their union. But what possible fruit is there from the apparently harsh counsel of traditional astrology? I can only hope to help her arrive at a clearer insight into the truth of her situation, a truth which she may be denying.

From such experiences, the astrologer learns a similar truth to the one which Jung discovered in his marriage experiments, that

... synchronistic phenomena draw the observer, by hook or by crook, into what is happening and occasionally make him an accessory to the deed.⁴

Although an astrologer always has an eye on his or her participation and how it may be symbolised, he or she still has to move *as if* the chart is about the other. Unless one presupposes this 'as if', nothing else can come into play to gainsay it. We have to practise in astrology a similar move to that of the analyst, who must pretend that he is the 'one who knows'⁵ when of course, he doesn't know at all. With astrology, we must proceed as if the chart is about the other and as if we know something about that other, whilst at the same time not allowing ourselves to be blindly fooled into believing that this is always so. The rules of our art, the game we play, the tradition we follow, have to be submitted to in order that any investigation can take place at all. Each step of the way, however, the astrologer must be mindful of his or her own participation and of what and to whom the symbols may be referring to. In such a process, in this recognition of the secret mutual connivance, we are necessarily partially blind and may sometimes recognise what was going on only retrospectively. To illustrate this, I will now discuss in some detail how astrology showed what was going on between myself and a client even though, at the time, we were both only partially aware of it.

A client who was interested in astrology and symbolic thought was referred by a friend. She had written a colourful postcard asking me to contact her and I was intrigued by its striking purple ink. I thought of Jupiter which rules purple and noted that she had written the card in a spirit of Jupiterian freedom, commenting:

I hope you could enjoy the southern temperatures of last week – I had a day off today and spent it gloriously in the sun.

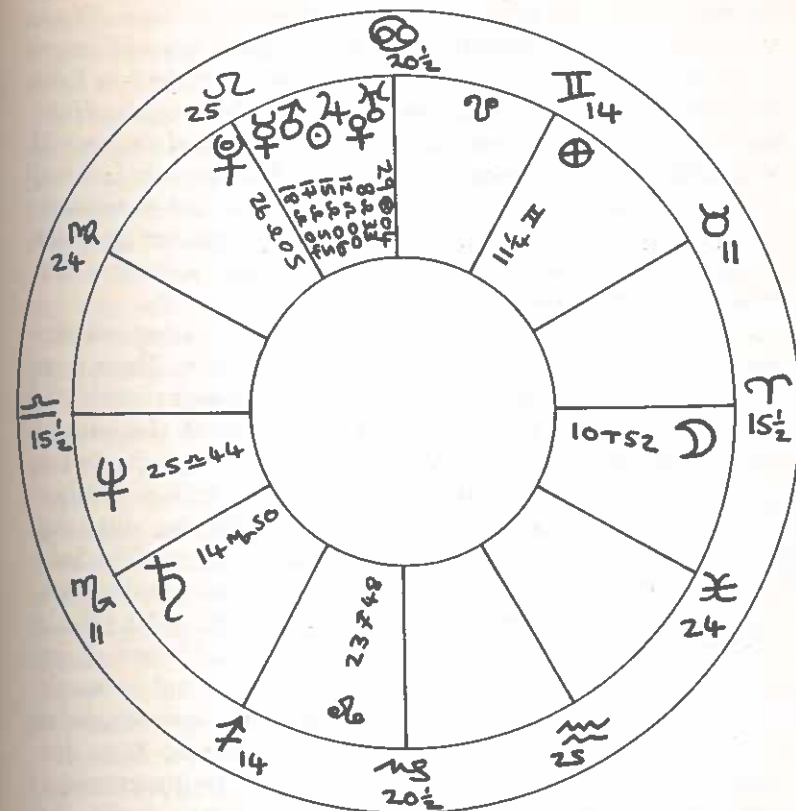


Figure 10.1 Female Nativity 11.24BST=10.24GMT, 8 August 1955, London, 51N30 0W10.

When I contacted her, we agreed that for a fee I would cast her chart and we would meet twice to discuss the symbolism together. From her birth details, I saw that she was twenty-eight and thought that this might not be a Jupiterian time for her because she was heading for her Saturn Return. At this stage, I asked for one or two past events so that I could look at progressions, and she gave me a date during her childhood when her elder sister had died.

I knew from the birthdate alone that I would have difficulty with the chart. The birthday month was already familiar to me because a chart from this period was one of the first I ever set

up when I was teaching myself astrology from Margaret Hone's textbook. It seemed impossible to interpret at the time. As you will see in this current chart (Figure 10.1), there is a stellium of six planets in Leo, all square to Saturn. Imagine the fun I did not have as a complete beginner following the Margaret Hone method . . . Your Sun is in Leo and your power and vitality will be expressed proudly and generously. Your Mercury is in Leo, and your communication will be expressed proudly and generously. Your Venus is in Leo . . . and so on. Obviously, another approach is needed to bring life and meaning to such a creative and dynamic Leo grouping.

To make any sense of the stellium, we have to peg our way carefully around the few other factors outside of it. There is no earth, and air is not strong either. The two planets outside the stellium, the Moon and Saturn, are both beneath the horizon and in signs ruled by Mars, giving Mars more strength in the Leo group. The trans-Saturnians are interconnected with each other. The pivot of the stellium is the Sun, in dignity, disposing everything else and in the closest of squares to Saturn. This Sun-Saturn square is one of the main significant features in the chart.

Looking at the progressions for the loss of the elder sister, I noted Jupiter as ruler of the 3rd of brothers and sisters. It sits next to the Sun and I was reminded of the postcard in purple ink, Jupiter lord of the 3rd. I remembered that in some countries purple is the colour of mourning, and I wondered about her mourning for this sister. Yet in testing out the progressions, Jupiter was not prominent at the time of her sister's death. The main progression was the MC to Uranus – shock, and suddenly finding herself to be the eldest.

So far, in thinking about this chart, I have made no interpretations. I am simply trying to locate significance and find out what to ask about. Apart from the progressed Lunar Return leading up to the Saturn Return, the nominal dates for the progressions surrounding our meeting in the summer of 1983 were as follows:

- 29 October 1982: Jupiter prog. conjunct Mars
- 8 November 1982: Progressed Lunar Return
- 6 June 1983: Jupiter prog. conjunct Mercury
- 12 July 1983: Sun prog. semi-sextile Jupiter

The next main progression was not until November of the following year. Thus all the progressions show *Jupiter* and it is the Jupiter which has already shown itself in our initial contact.

Her postcard was dated 12th July, the day on which, by my calculations, the progressed Sun went to the semi-sextile of Jupiter and she wrote in purple ink, 'I had a day off today and spent it gloriously in the sun.'

I therefore decided to explore further the Sun-Jupiter conjunction in the chart. There would be a time when *progressed* Jupiter had come to a conjunction of the natal Sun. What might have happened then in her life, during the summer of 1969? Hopefully, if I ask her about this period, she herself will bring to light further understandings of this Sun-Jupiter symbolism, and that will help us to make sense of her present situation.

The next step was to meet up. I have still not made any interpretation, having decided only *what* to give significance to. Of course, I have notions about what these significant factors might mean. With Leo so strong, we would expect a love of life, a vitality and dramatic sense, loyalty and organisational skills. Placed in the 10th, these might express through a career or an aspiration. Restrictive Saturn on the 2nd signifies an issue around money, possessions and a sense of what is valuable. The Moon in Aries on the 7th is impulsive and hot-headed in relationships. Given the Sun square Saturn, we can expect some sort of struggle to make real the vision and talent symbolised by the Leo stellium. Yet all such interpretations remain speculative until the individual herself brings the chart to life for us.

At our first meeting, I showed her the chart and explained the layout of the horoscope. A chart like this has some striking visual factors and given her literary and artistic background, she rapidly grasped for herself some of the relevant symbols once we had discussed their key concepts. She was naturally intrigued by such a bunch of Leo planets and asked about that particular part of the sky. I explained this was the highest point, where the Sun would be at midday, a point of aspiration and vocation. I said, thinking of Jung's phrase, it was 'bout 'doing your father's work', meaning 'God's work', her vocation. She also took this literally to mean her own father, a highly successful man devoted to his profession. He was at that time supporting her financially while she was attending a number of part-time courses with a view to taking up a new career direction. See how Saturn, lord of the father-4th, is in the financial 2nd. We talked a lot around the symbolism of Sun square Saturn, 2nd and 10th, about money, responsibility, vocation, control, being creative and having power.

We talked a little about her sister and afterwards I asked her about the summer of 1969, the period when Jupiter progressed to the Sun. She remembered the time and told this story. She had been a young girl on holiday in the country with her father and brothers and she had enjoyed cooking for them and playing mum. It was a wonderful holiday, except for one day when they started out for a walk. The weather was beautiful and sunny but as they went higher and higher into the hills, the weather changed. It began to snow and she thought she was going to die. However, her father's 'brilliant guidance' saved them. She remarked that for her, life often seemed to be like that. Things started off sunny and happy, but then they clouded over, went dark and became '*like a point of ice*'. This recurrent theme in her life, a move from light to dark, warm to cold, is precisely like the Sun in Leo square to Saturn in Scorpio, the point of ice. In trying to show her this in the astrological symbols – in trying to get *to the point* with the dating on the timing measures (Saturn) – I realised, only much later, that the same thing was happening again, *between us*. The session began sunny enough, but we arrived at a certain point and things clouded over. Perhaps that was why, when she left, she forgot to pay and I forgot to ask. Like Saturn on the 2nd, the thing in the world, right between us, reflects in the symbolism of the chart.

In between the two meetings, Saturn played another hand. She went down with 'flu and called to postpone our next meeting. She also said that during the night following our first session, she had had a dream which was both exciting and frightening and it was clear to her that it had to do with the astrology we had discussed. The emergence of a dream suggests Jupiter symbolism again because in Greek myths, Zeus (Jupiter) was the sender of dreams. Notice how, alongside Saturn, Jupiter has repeatedly shown prominently in our encounter – in the purple ink, in the progressions and now in the appearance of a dream. As we might expect from such a colourful and intuitive Sun-Jupiter in Leo, the client has an imaginative inner life. This is what she dreamed and what she wrote down at the time:

Dream in the Night Following the First Astrology Talk

I dreamt I was on a walk through hilly-springtime like countryside, there were lots of people walking in a group together, but I only remember a young male teacher (the tall handsome serious type one

might fall for as a pupil) and a five year old girl.* The next thing I remember is a tree in blossom – but no leaves yet (fruit tree?) and we all three of us climbed up the tree to have a look around the country – then we lay each across a strong branch on our bellies with stretched out arms to balance and the tree started very slowly to turn (to the left) and the hilly, quite familiar, beautiful country side passed slowly underneath us as the tree turned and then a full cycle was reached (and we had seen all the country side around).

Next thing I remember – but I am aware that the dream was much more elaborate and the pieces and the particular feel to them was especially clear and real – so then we walked on again coming more into a meadowy and field landscape – with very slight hills-rolling countryside – and in front of us a piece of architecture – an empty baldachined pedestal without a statue stood in this meadow and suddenly the air inside it started to whirl (like in those science fiction films) and a woman materialised out of nothing, walked down the stairs of the pedestal and walked home – her cottage standing nearby. It was completely ordinary – not much of a mystery to none of us – she seemed to have come back from the shops.

Then the next thing – we came to a cottage (similar to a one I saw once) or rather several cottages standing together and the footpath went through the front gardens alongside the house – beautiful clusters of flowers and in the rock garden – with gold inlaid rocks – mosaics and all sorts of silver and goldsmith's work displayed. I told the others that I knew that a very famous goldsmith lived there who made extremely precious jewellery, the atmosphere had changed a bit and already around the house space became narrower and a bit darker then the path descended a bit (the end of the cottage still on the right) and the path was now much overgrown with thick trees and walled in by hedges and ended in to or actually passed through a garden door but one of those rotating doors (which you have in department stores) a bit claustrophobic at that stage when it got quite dark and you didn't know very much about the garden, through which the footpath lead [sic]. And on the other side we (still the little girl, the teacher and I) a sort of 'hell-dog' – really more resembling one of Hieronimus Bosch's dogs or even the medieval painted ones – a vicious looking dog completely covered in black shreds and rags and with bright yellow eyes which were incredibly firing – he charged at us with wide open horrible

*I forgot that first when we were still standing under the tree the five year old girl said to me very earnestly that she wanted to marry the teacher and I immediately tried to dissuade her arguing she shouldn't make up her mind before she was old enough herself because she might think completely differently later, wondering at her certainty and at her vulnerability if she wasn't advised and protected.

jaws and since nobody did anything I started to throw bits of clothing at him which I had in my hand (like swimming costumes and odd bits of underwear) – first it seemed to have had an effect – the dog shed his ghastly hell-dog face and a fleshy human face appeared underneath – but still the eyes were the same terrible yellow and flaring and then gradually his real face came on again and he charged at us again and I was at a complete loss what to do – we couldn't go back – because the doors don't work the other way – we had somehow to get through that garden because the path went through there to get to the countryside on the other side again. I woke up thinking as my first thought: 'This was my Saturn-Satan' (sounds alike).

Originally, because of the purple ink and the progressions, I had been looking for Jupiter symbolism, and what better expression could there be than such a dream? It is an extraordinary dream, rich in symbolic content and ripe for amplification along Jungian lines. The client's own fertile imagination has taken the astrological symbols and made them her own. Following Jung's suggestion that dreams have a four-fold structure,⁶ like a Greek drama, the opening images show the dramatis personae and the statement of the dilemma which the unconscious will address during the course of the dream. In these opening scenes, we have the delightful image of the dreamer, the man and the child, all straddled on the branches of a tree which is slowly turning to the left. According to Jung, the tree is a prime symbol of the Self and the left is the Unconscious. The dream suggests that the dreamer is about to embark on a new phase of the individuation process. The unconscious, undifferentiated elements of the psyche, 'lots of people walking in a group together', need to be made more conscious and integrated. There is a child, also a symbol of the Self; it is springtime and she is just beginning this journey. The tree is in blossom but has no leaves. It may be a fruit tree and this locates it archetypally as the Tree of Life, the tree in the Garden of Eden. The dreamer tries to protect the child from her desire to marry the teacher, and thereby tries to keep her away from the forbidden fruit. The sexual imagery is present as an indicator of the coniunctio. The individuation process will demand the integration of the male and female parts of her psyche, the union of opposites.

The second main image is of the completely ordinary woman who appears in a science-fiction manner after doing the

shopping. She is the same sex as the dreamer, and this, coupled with her ordinariness, suggests that she is a Shadow image. She is a powerful contrast to the 'preciousness' of the goldsmith's garden in the next scene. The goldsmith's house, with its 'gold inlaid rocks' makes the goldsmith like the alchemist, the metal worker in search of the 'true gold'. His cottage is the goal of individuation, the alchemical gold, the Self. The path leading to this is the individuation process itself, but it is dark, dangerous and guarded by a vicious 'hell-dog'. The dogs of Bosch are like the hell-dog Cerberus. He guards the entry to Hades, to the underworld and to the unconscious, and the dreamer must face the shadow and the darkness in herself in order to get to the countryside beyond. Her association to Satan confirms the possibility of the tree being a fruit tree, reminding us of the serpent in the garden, another 'hellish' creature.

This may be as far as we can take this type of interpretation of a single dream. Jung never liked to analyse an isolated dream because he considered that dreams came in a series.⁷ These 'Jungian' interpretations and the alchemical dream images are remarkably linked to the birthchart. The client has the Sun in Leo in the 10th, conjunct Jupiter in a Leo stellium, a dream of 'a very famous goldsmith'. The stellium in Leo in the 10th is trine the Moon on the Descendant – gold and silver – 'beautiful clusters of flowers . . . mosaics and all sorts of silver and goldsmith's work displayed'. Stony Saturn in Scorpio in the 2nd house squares this Sun in Leo, 'and in the rock garden . . . gold inlaid rocks'. It is springtime and she is with a man and a child, thinking that the child is naïve and needs protection, like the Moon in Aries on the Descendant. In the dream, the dreamer has to get through the doors, and astrologically she is about to embark on a new phase. She has just passed the progressed Lunar Return and she is moving towards the crossroads of the twenty-nine year encounter with Saturn's door. The symbols of the chart and the symbols of the dream are almost a perfect match, as if she has dreamed her chart. It gives a feeling of delight that this should be so, and the amplifications confirm and elaborate the original images so that everything seems to fit together, like a beautiful piece fashioned by the heavenly goldsmith.

But, of course, my attempts to make sense of this marvellous symbolism may be little more than 'putting the heads of myths together, bringing no one path to perfection'.⁸ This is like Synchronicity I in astrology, matching up the client and the chart

objectively. Synchronicity II involves my own participation and like Jung with the mischievous face in the wall, I have been tricked by the strange inversions in this symbolism. From the beginning I have been hunting out Jupiter and the Jupiter trail has repeatedly led to Saturn. The Jupiter progression to the Sun brought forward the Saturnine story of snow in the mountains, walking with her father and the 'point of ice'. This Jupiter dream ends with Satan (sounds like Saturn), and the fear of the hell-dog. Jupiter and Saturn are, therefore, showing together, and I am led to reconsider the Jupiter-Saturn square. Moreover, this same symbolism is in play between the client and I. The story, the dream and the chart have all happened between us, during the astrological reading. We began well enough, with our Jupiter search for meaning, with the 'glorious day off in the sun', but we have ended up with this hell-dog. It is *as if* my evocation of the Sun and Jupiter is unconsciously countered with Saturn, the point of ice, the lack of cash, the 'flu and the postponement. Then, through the dream (Jupiter), the client shows me the Saturn which she has experienced in relation to the astrological consultation. The whole dream can be retaken as descriptive of what was happening with the astrological session. The opening scene is about having her chart read, like her family tree, her lineage, people 'in a group together' – the stellium in her chart. We go round the chart, bit by bit, 'the tree turned and then a full cycle was reached and we had seen all the country around', just like the cycles of the Moon and Saturn which we had been discussing.

The dream suggests that a transference situation is in play by the appearance of the child who wants to marry the teacher. The child is vulnerable and needs protection, like the client herself seeking advice, like the Moon on the 7th, the house of the other and the astrologer. And what happens? The landscape changes and we find the empty pedestal without a statue. The astrology may or may not have been on a pedestal but the pedestal is 'baldachined', it has a canopy of rich silk and gold brocade, the canopy of the heavens. Yet the empty pedestal suggests that there is something empty about having the chart done. In the dream, a woman appears suddenly, reminiscent of 'those science fiction films'. The *Star Trek* effect ('Beam me up, Scottie') confirms that the dream is about the stars and the astrology. Like the woman in the dream, the woman the client comes across in the horoscope turns out to be a materialisation 'out of nothing'. The horoscope

is disappointing and is 'not much of a mystery to none of us'. The woman in the dream is 'completely ordinary', unlike the exceptional Leo stellium. She has returned from her shopping and, like shopping, this is going to cost her. The rest of the dream deals with what the dreamer thinks she might have bought into.

The enchanting, magical place where the goldsmith dwells with all its treasures in the front garden is the imaginary picture of what astrologers can do. When you visit an astrologer, you expect to get 'extremely precious jewellery', so seeing the 'very famous goldsmith' equates with having her chart made up. However, his cottage is narrow, dark, overgrown, walled in, and in a slip of the pen, this footpath is 'lead'. The astrological experience has been Saturnine, leaden. Far from finding the gold, this process has transmuted gold into lead, just as Saturn afflicts the Sun in the chart. The Saturn in Scorpio symbol takes up the rest of the dream in the image of the dog 'covered in black shreds and rags'. It reminds the dreamer of Bosch's dogs, or the medieval painted ones, and the association to a medieval period and Bosch's enigmatic art, full of religious, alchemical and astrological images, is another allusion to the astrological session. She herself recognises the hell-dog as her Saturn and she has experienced me as that hell-dog in the session. With my timing measures and apparent mastery of occult mysteries, I had raised frightening images of her Saturn Return, thus expressing the role of Saturn in Scorpio in her chart. She has tried to fend me off but I have not been appeased. The hell-dog is about to *charge* – and in the second session, when she returns with this dream, I am indeed about to charge her, just like Saturn near the cusp of the 2nd, the house of money.

A far more important Saturn expression, however, is that 'the doors don't work the other way'. It reveals the client's unconscious perception about the astrology. She has seen that, once she has been introduced to the astrological symbols of her chart, an irreversible move has been made. Once symbols have been evoked, they can never be taken away or forgotten. There is no going back – the doors (Saturn) don't work the other way. This realisation of the mark left by such imagery makes many individuals wary of symbol systems. Some astrological schools train their astrologers to keep the symbols in the margin, away from the client, ostensibly to avoid gobbledygook but also, perhaps, to free the client from the burden of taking the symbols on board for themselves. My client, because she was already

familiar with art and imagery and had an intelligent symbolic attitude, dealt with her uneasy feelings about the apparent fatedness of astrology by grasping the symbols and making them her own. If we trust to the symbols themselves, we see how, as Jung says, they have a transcendent function. The client has translated the astrological symbols into her own language, in order to think about the matters raised by our session in her own way. Thus the chart and the dream refer only in the first instance to the client. If I try to locate them on to her alone, I will miss the possibility that both the chart and the dream may also refer to what is going on in the relationship between us. Astrologically, in my move to find the meaning of Jupiter, I came across Saturn. Good intentions and meaning well in one's attempt to amplify symbols are not enough. They can produce the opposite effect of disappointment and fear. The client's story about things starting out sunny and turning to a point of ice is the same story as her dream but, *more important*, the same story happened during the astrological reading. At that time in my practice, I was not mindful enough, or experienced enough, to recognise this as clearly as I do now.

Furthermore, it was only towards the end of our second meeting that the fear symbolised in the dream and by the Saturn in Scorpio found direct expression. This fear ran far deeper than I had realised and, like Scorpio, it had been well hidden. There were some very real reasons why the client should feel that bright, sunny matters darkened over and became a point of ice. Towards the end of the session, she revealed further information about her family history. Not only had she lost her elder sister, but prior to her own birth, there had been four other children born to her mother, all of whom had died a day or so after birth. These lost babies included twins, and my client had been given both of their names. Hence, the tragic and sudden loss by accident of her elder sister, shocking in its own right, also made her, as she remarked, 'next in line to inherit the death stuff'. This now accords more with the progression of the Midheaven to Uranus for the loss of the elder sister. She had always felt, named after these lost children, that she was standing in for another, and with the loss of her sister, she felt as if she had become someone else. The astrology makes more sense now. Jupiter rules the 3rd house of siblings, and every time Jupiter is activated, Saturn's square and the fear of death come into play. The Jupiter progression to her Sun coincided with the story of the happy holiday, but

Saturn's square threatened this. Her father's 'brilliant guidance' saved her then, but can it always be relied upon if it had not managed to save the other five children? If her father cannot protect her (Jupiter), then he has to pay (Saturn in 2nd, lord of 4th). The Saturn in Scorpio is, therefore, her father, but it is also the fear of death which, given her past circumstances, had not been unjustified. The astrology had compounded this fear because it transpired that she had been reading a number of astrology cookbooks on Saturn in Scorpio and its square to the Leo planets, and had come across some dark and malefic readings that 'children would die'. She could do nothing other than take these readings literally. Her dream tells her that the doors don't work the other way. If we apply it to the symbols in her chart, we are drawn again to the Leo-Scorpio square. This has repeatedly symbolised how, throughout her life, light becomes dark, life becomes death. The movement has always been *from* Leo *to* Scorpio, and the 'doors' don't work the other way, from Scorpio to Leo. One way in which astrology's symbolism may help to cast light on this for her is to suggest that sometimes, doors *do* work the other way. Things can move *from* Scorpio *to* Leo. Darkness also becomes light, and from her experiences of death she has emerged with a great Leo love of life.

I will now take up the question of how the dream and the circumstances surrounding it came as a revelation to me about the nature of the secret mutual connivance in astrology. If a chart pertains not only to the client but also describes what is happening between astrologer and client, then this is certainly a new dimension to astrological practice. If we were to think that this means we have an objective 'map of the consultation', we would miss the connivance again because it is to be found in the astrologer's own encounter with the symbols. Such matters lead us into the realm of taboo and I tread carefully now along another dark and overgrown path leading to a goldsmith's cottage. I venture there because the experience of the astrologer's symbolic participation is a common one and yet it goes mainly unspoken in our literature. Alan Leo touches on it when he talks of the 'curse and the blessing' in astrology. Some of the psychological astrologers acknowledge this experience but lack an adequate theoretical base within astrology from which to discuss it, and they have, therefore, borrowed analytic concepts to deal with it. Analysts long ago discovered such uncanny monsters in their own

practice and have developed approaches to containing them within the terms of psychoanalytic thinking. Astrologers in the main have hardly begun to voice these issues and the following discussion is made in the spirit of opening up some of our astrological taboos.

One of the distinctive features of the secret mutual connivance in astrology is the collapse of boundaries, so that the astrologer does not know to whom or to what the symbolism pertains. Often this can emerge, as in the eclipse synastry discussed earlier, in a way which raises dread in the astrologer. In the example of the client and her dream, a specific incident happened around my attempt to interpret the chart. Just before she arrived for the second session, I was pondering the symbolism of the close Sun-Saturn square when the phone rang. It was a colleague from work, calling to convey the bad news that our boss was seriously ill, following a heart attack. I felt quite darkened, sitting there, with the chart in one hand and the phone in the other, hearing this news that looked like the chart as the doorbell rang and the client arrived. Here is the secret mutual connivance. An authority figure for *me* had had a heart attack, Saturn in Scorpio squaring a 10th house Leo Sun. The threat to light and life (Sun) from Saturn in Scorpio is the repeat story of sunny, bright experiences becoming dark and frightening, but now this imagery is happening for me with the astrology itself, and I begin to wonder where the boundaries lie.

As diviners, many astrologers note the signs and omens arising around a chart and are guided by them. What can it mean that such a dark incident should arise alongside this chart? Am I to take this as an indicator for my client and her health? It is not easy to judge where to draw the line. The safe place is the analytic cut which treats this as the practitioner's own contamination and confusion and questions the omnipotent supposition that the astrologer may have an omen here about the future. I would readily move to such safe ground were it not for the fact that such showings sometimes turn out to be true ones. What *am* I to think when such uncanny things occur in astrology? Happily, my boss made a complete recovery but the incident had been momentarily a darkening of the heart. I was faced with the *fear of death* (Saturn in Scorpio), initially in relation to my boss but then, secondarily, in relation to the client. At that stage, of course, I did not know about the deaths in her family and my fear for her was also her secret fear (Saturn in Scorpio). This could

be described in psychoanalytic language as 'projective identification'. Here, however, it is being played out in psycho-physical reality.

Retrospectively, it seems very fitting that this client with a Leo stellium should show me, through the struggle in her chart, the light and dark, the blessing and the curse, in the astrologer's path. She brought the dream, as a Leo gift, at a time in my own practice when I was caught up with the dilemmas of the subject-object split. The coincidence of the phone call demands that the situation be interpreted with respect to my own problems with astrology at that time. The images in the dream and the symbolism of the chart can now be re-taken in relation to the practice of astrology. The turning tree is the chart, the goldsmith is the astrologer, the mosaics and the gold and silver works are the work of interpretation and the hell-dog is the secret mutual connivance, found in the act of interpretation itself. Astrologers, too, encounter doors which don't work the other way. Faced with the dog and the doors, we have got to go through them. The passage involves Saturn, an act of judgement, the ability to intuit where the boundaries lie. Only then can we safely negotiate the realm of the symbolic, and return with our gold to the ordinary world of apparent objectivity.

Like the alchemical uroborus devouring its own tail, astrological symbolism must be turned not only to what is going on between the astrologer and the client, but also to the astrologer in the act of practising the art itself. In alchemy, the Spirit Mercurius offers us 'brilliant guidance' because he tells us that the true gold 'is everywhere and can be cheaply had'.⁹ The meaning of an astrological symbol in a chart is not only right there under our noses, playing out in the session itself; it is also in the very way in which we take up the symbols and endeavour to interpret them. This is the play and counterplay of Hermes the hermetic-hermeneutic god. Jung, that very famous goldsmith, knew a lot about this mischievous god and he has more than a trick or two to teach the astrological apprentice.

11.

THE ASTROLOGER'S UNIVERSE

An Alchemical Image

How does astrology come to life for us? All astrologers know how individuals reflect their charts – the Arien with a red tie, the silent Scorpio rising, wondering if you can suss out a secret. As a diviner, the astrologer attends the showing of the symbols in relation to the person and listens to people speaking their charts. Once I returned an answerphone message from a woman who had requested a consultation. When she answered the phone, I introduced myself and she replied, 'I have a deep freeze and the door is open.' She then left me hanging on the end of the phone for quite some time while she went off to close her freezer door before returning to arrange our meeting. When I looked at her chart, the key piece of astrology relevant for that period was the transit of Uranus across her natal Saturn in Capricorn – the door of her deep freeze was indeed open!

Horoscopes frequently come to life in a way which implicates both astrologer and client in the same symbols. In the chart of the dreamer in the last chapter, the symbolism referred not only to her but also to me as the astrologer, as well as to the situation in which we met. On one occasion I looked at the horoscope of a man who had Mars in Cancer exactly on his Ascendant. This is a poor placing for the male planet of assertion because direct and forceful action is weakened in such a watery, maternal sign, and I had intended to talk to him about this symbolism. However, he did not arrive for his appointment. Time passed – ten minutes, twenty minutes, thirty minutes. Finally, after forty minutes, the doorbell rang and I answered it to find, on the doorstep, a wet man – Mars, in Cancer. It was pouring with rain and he was soaked through, having lost his way. He was sorry he was 'a bit late' but please could he come in, dry off and have his chart read all the same? So there he was, dripping wet,

wanting to be taken care of, just like his Mars in Cancer. And there was I, also like his Mars in Cancer rising, with my temper rising. By now I was quite irritated (Mars) at the waste of my time, but I also felt compromised into being sympathetic (Cancer) towards him. However, I began to realise that this was the game which this man plays with everyone. He handles the world (Ascendant) by provoking sympathy (Mars in Cancer) and defends himself by appearing weak. A problem he encounters by doing this is that his indirect wilfulness provokes anger in others, as my own feelings of irritation testified. The key symbolism in his horoscope thus described both of us, within the context of our meeting.

The interpretation of symbols, therefore, involves a subjective participation which is both conscious and unconscious, so that chart interpretation is far from being a straightforward, objective process. However much we set out to be detached, there is no guarantee of maintaining this position. The experience of the uncanny, compounded with twists of fate and the left-handed handshakes of the secret mutual connivance, can often leave us feeling unsure about what is going on. In the case of the Mars in Cancer man, the nominal subject of the horoscope is still central to the symbolism, although I, the astrologer, have been 'drawn in'. However, once we accept that a chart can refer beyond its own subject, and can be re-taken in the context in which it arises, then boundaries begin to crumble. On some occasions the original subject of the horoscope pales into insignificance in the light of a more relevant re-taking of the chart in the context in which it is being studied.

The concept of 'takes', with its emphasis on the creative act of interpretation, undoubtedly runs against the grain of mainstream astrology which is still bound into a position of objectivity inherited from our Ptolemaic tradition. However, a revisioning of astrology by several of my own colleagues has begun. In a seminal demonstration of the principle of 'takes', Geoffrey Cornelius showed how the 1976 attack on astrology by a battery of 186 leading scientists could be interpreted in a re-taking of the horoscope published with the attack. The coordinators of this onslaught had included a birthchart which was meant only to illustrate what a horoscope looked like. To an astrologer, the horoscope looked exactly like prestigious people (Jupiter in Leo in the 10th) attacking astrology (square Mercury, lord 9th)! Furthermore, the chart, which had been cast for a

random moment in 1907, measures closely by astrological timing to its own later publication. Geoffrey Cornelius makes a second and more fundamental reinterpretation of the chart as a major signature for our understanding of astrology and the way in which, like Mercury retrograde in Scorpio, astrology tells lies about itself.¹

Once we allow ourselves to accept such possibilities, it becomes obvious that horoscope symbols repeatedly point back to the situation in which they are presented. Many such instances could be reported. For example, Vernon Wells started to cast the horoscope of a horse-race but his calculations were interrupted by a big row with the neighbours about where rubbish should be dumped. In a rage, he moved a pile of rubbish bags himself, dumping them on an offending neighbour's doorstep, and then:

My fury spent, I went home and continued to set up this chart. To my amazement I found Mars and the Moon rising in Aries.²

Sometimes, a chart can take the astrologer completely by surprise, cutting right across all boundaries of time and space and awakening a tremendous sense of the sacred. Graeme Tobyn records such an experience while he was studying a horoscope cast in the 17th century by Culpeper for the onset of a woman's illness. Culpeper was citing the chart as an example of how physic without astrology was like a 'lamp without Oyl'. He used the chart as a shining illustration to the public to show the nature of astrology, and this was reflected in the chart itself which had the Sun conjunct the Midheaven. The Moon was also strong in the 5th house and Culpeper, considering what ailment the woman might have, wondered whether or not she was 'with child'. While Graeme Tobyn was looking at this horoscope, he tells us that one Sunday over lunch,

... my wife Renske opened an *orange* to find a perfectly formed but much smaller orange inside the larger. My sister was struck by this and instantly pronounced it a symbol of fertility.

His wife had in fact been off-colour and nauseous and he had wondered about casting a decumbiture chart to see if she was sick or pregnant, but then

... it suddenly dawned on me that the divination was already in front of my eyes in the 1651 horoscope I was working on.

The *Sunday* lunch and the orange reflected the Sun on the MC, but more important was the fact that 5th house factors in his wife's birthchart had major synastry with the Culpeper chart. He was convinced that she must be pregnant, and indeed she was. Their daughter Lydia was born on the very day that the *Sun* crossed over the *Ascendant* of Culpeper's chart. Her father summarises this lovely piece of astrology as follows:

So, Astrology was up to its old tricks: even though the horoscope was cast 337 years earlier, it was radical for these events in 1988 and stands as an example of the 'secret mutual connivance' which can exist between apparently unrelated phenomena and which allows symbolic interpretation of past, present and future, if only we have eyes to see it.³

What is the point of this astrology? It does not have a 'deep meaning' in any psychoanalytic sense, and its predictive edge may not matter much, given that his wife's condition would have been known soon enough. Neither, apparently, does it bring to consciousness a vital unconscious psychic factor. Tobyn, a medical herbalist and astrologer, started out on this astrology without babies in mind, simply studying Culpeper. The strange 'turn' which took place is a poetic experience, but because baby Lydia actually arrived in the world in relation to this 'poetry', we again come to that place where 'the collision of nature and spirit become a reality'.

This particular incident has a rare beauty to it, but experiences like it are not uncommon in the astrologer's universe. A unique, individual move of interpretation allows a perception which goes beyond normal divides and remains marvellous and mysterious. Astrologers to whom this happens, to any extent, develop a love of astrology, and the *purpose* of astrology and all similar symbolic systems may be no more or less than the enjoyment of their symbols. James Hillman, in talking of the difference between alchemical and psychoanalytic language, suggests that there is a value in metaphor in its own right. Participation in the symbol has its own merits, and the images of alchemy, because they are substantial and *matter*, have a reality to them which psychoanalytic concepts can never attain:

We learn about condensing and congealing cloudy conditions so as to get hard drops from them. We learn about coagulating and fixing,

about dissolving and putrefying, about mortifying and blackening. Now hear psychology's craft-words: analyzing the transference, regressing in the service of the ego, displaced affect, supportive measures, showing hostility, syntonic identifying, improving, denying, resisting, etc. Not only are they abstract; they are imprecise . . . there is a haunting worthlessness about them.⁴

Astrological language has a similar power to alchemical language, but like the mischievous spirit of Mercurius, the surprising and unpredictable showing of its symbols can also outdance the astrologer, just as the synchronicity trickster irritated Jung in his marriage experiment. This trickster is often at his most mischievous when an astrologer is interpreting a chart for another and it is fond of playing havoc with the subject-object distinction on such occasions. If we ask *who* is the subject of the chart, then it is not always to be taken for granted that the chart in front of us 'belongs' to the client whose birth it nominally represents. Traditional astrology assumes the subject to be the client. The chart is drawn up for the birthtime and *given* to the client, the other, as belonging to him or her. Yet once we have said that the chart belongs to the client, we have turned the subject of the chart into an object. However, as we have seen, a chart may be about both subject *and* object, in the same way that Mercurius is duplex and is no one thing. It is only by abandoning the 'fixed gaze'⁵ of objectivity, including the notion that the chart is a 'map of the psyche', that we can listen for the footsteps of Mercurius in the astrological consultation.

In taking the horoscope as a symbol for an encounter, especially that of the astrologer and client, it is important to be aware of a further subtle objectification of the phenomenon. This sometimes occurs when we start to explore the synastry between astrologer and client. Synastry has its way of revealing, but we must not forget that it can be yet another 'objective' technique, another tool in the detached astrologer's toolbox. Merely replacing the 'map of the psyche' with a 'map of the psychic encounter' is another attempt to fix the movement of interpretation, but Mercurius frequently resists this. Sometimes we will have a map of the encounter, sometimes we won't. A chart might be adequately interpreted along the lines of traditional astrology, with its symbolism clearly located in the 'facts' of the client's life. It might show synastry between the astrologer and client. It might show the astrologer-client

relationship. It might turn out to have nothing much to do with the astrologer. Or the client. We cannot presuppose how the chart will read. We set out with the conscious assumption that the chart will be about the client, and proceed from there. We can do nothing else, but we must then watch to see what happens. The chart's symbolism is brought to life by the astrologer and the client together. It is the astrologer's way of divining what is going on, and interpreting its symbolism will be a play and counterplay, a flight which criss-crosses the subject-object split.

There is a parallel to this in psychoanalysis. The relationship between analyst and analysand involves both of them in what is technically termed *transference* and *counter-transference*. Simply put, transference involves the projection of a relationship from the analysand's past onto the analyst, frequently a parental figure but sometimes a sibling or other important individual. The unconscious dynamic of this relationship is re-enacted with the analyst. The term counter-transference is used to indicate unconscious aspects of the analyst, projected into the relationship with the analysand. The analysis of the transference is usually taken to be a major part of the analyst's task, especially in the Freudian school. Jung's attitude was different. He did not thematically analyse the transference in the way that has come to be seen, under Freud's influence, as the classical analytic approach and, what is more, he did not consider that a transference was *necessary*. On the contrary, he suggested that many patients developed a transference because of 'provocation on the part of the analyst'. In Freudian analysis:

. . . it has been pumped into them that they ought to have a transference or they will never be cured. This is perfect nonsense. Transference or no transference, that has nothing to do with the cure.⁶

His understanding that the transference is not always present or even desirable is reflected in the situations we discover in astrological practice. Sometimes the astrologer-client relationship is not particularly relevant in the symbolism and the client's chart remains purely about the client, and at others, when a transference relationship *is* in play, the chart may symbolise it.

Jung considered that synchronicities and incidents involving the secret mutual connivance were more common in analysis when a transference had developed, and in this respect, the analyst needed to have been in analysis in order to acknowledge the complications inherent in the counter-transference.⁷ He was particularly vigilant about his own emotional responses to the patient, aware that the emotions of patients were contagious, some more so than others, and that these could be projected into the analyst when they were identical with the analyst's own unconscious contents. The reverse was also true, and this counter-transference, a 'mutual unconsciousness and contamination', confuses both analyst and patient so that

... all orientation is lost, and the end of such an analysis is disaster.⁸

This is all the more reason why, far from being annoying, the curious coincidences and the secret mutual connivances in astrology need to be questioned by the astrologer. They are not only the key to the self-referencing nature of astrology, but they may also indicate that transference and counter-transference are significantly in play, urging the astrologer to attend and interpret them.

Jung's major studies in transference and counter-transference were made in the context of alchemy, an occult art which has always been closely identified with astrology. He undertook a lengthy review of the western alchemical tradition and saw in its symbolism many parallels to his own work with the unconscious and the process of individuation. In his attempt to transmute base metal into gold the alchemist encountered the spirit of Mercurius. Taking the Opus of the alchemist as an analogy for the process of individuation, Jung interprets the struggle with Mercurius as the struggle to bring unconscious contents to consciousness.

In his early work with alchemy in the 1930s, Jung suggested that the astrologer might be performing an act similar to that of the alchemist in that both were projecting their own unconscious contents into the material they were working with:

The alchemist experienced his projection as a property of matter; but what he was really experiencing was his own unconscious ... Astrology is a primordial experience similar to alchemy.⁹

This important comparison in terms of projection has passed virtually unnoticed in the astrological literature. However, Jung's development of this concept leaves us with some ambiguity of interpretation. Are alchemy and astrology the result of an essentially arbitrary projection of 'inner' contents – personal or collective – on convenient pegs in the real world? Or does that real world collude and connive in its effects with the imaginal, in the manner of a psycho-physical reality? This latter is clearly the implication of his later work with the *Unus Mundus*. In this alchemy-astrology parallel involving projection, where the alchemist projects onto base metals, the astrologer projects onto the stars and planets at the time of birth. True to the nature of projection, both are unaware of it and both, therefore, identify their own unconscious contents as belonging to an objective 'other'. The alchemist, with his talk of the 'philosophic gold', may have been more attuned to his own involvement, unlike the astrologers who have persisted in their belief that the horoscope gives 'objective information' *about* the individual born then, including information about his or her unconscious psychic structure.

Jung's alchemy-psychology parallel has been taken up by a number of Jungian analysts, particularly Marie Louise Von Franz and James Hillman, and Liz Greene has popularised this equation in astrology. In her approach, the birthchart becomes the 'prima materia' so that the astrologer-chemist, working to understand the chart, is

... taking the raw materials of the psyche as portrayed in the horoscope and transforming them through the intervention of consciousness.¹⁰

In the same way as mythology can be used to amplify the symbols in the chart,

... alchemical images are very potent amplifications to help us understand the real depth of an astrological placement.¹¹

This may be so, but unresolved in Liz Greene's brew of astrology-alchemy-psychology are all the difficulties we have seen earlier in relation to the amplification process as it has been adopted in psychological astrology. The power of the images, especially the alchemical stages of the work, can move an individual by

creating a sense of 'deep meaning'. Alchemical imagery offers vivid descriptions for a state of mind or an image in a dream, and readily allows a one-to-one matching with astrological symbolism – the burning of calcinatio and fire, for example. However, it is all too easy to 'fix' Mercurius, so that he is not present for the psychological astrologer as he or she performs the astrological opus of interpreting the chart. Rather, the mischievous spirit is sectioned off to symbolise the *client's* unconscious, and his or her individuation process. The mysterious workings of Mercurius are linked exclusively to planetary transits which time, like clockwork, the stages of the client's opus, and the astrologer remains an observer, peering into the retort.

The alchemist had to work *through* Mercurius because only through him could the base metals be transmuted into gold and silver. His alchemical guardianship of the treasure is directly reflected in astrology by the traditional planetary rulerships of the signs (see figure 11.1). Mercury, a universal symbol for the spirit Mercurius, flanks the Sun and Moon, the gold and silver, by ruling the signs of the zodiac which fall on either side of Leo and Cancer.¹² Mercurius guards both gold and silver, King and Queen, psyche and matter, subject and object, and is thereby the guardian of the coniunctio itself.

What does it mean, to work through Mercurius? The metal mercury has a remarkable ability to form amalgams. One alchemical technique involved steeping rock containing gold or silver in baths of mercury; the mercury formed an amalgam with the precious metals, separating it from the rock.¹³ When the amalgam was heated, the mercury evaporated and, in theory, the alchemist was left with the gold – or so he hoped. For when mercury is heated it gives off a dangerous, poisonous vapour which is invisible. Working with Mercurius, the alchemist could be physically harmed by inhaling this unseen vapour.

To encounter the spirit of Mercurius in our astrological practice is, therefore, to recognise the nature of its amalgams. Most fundamentally, Mercurius is the peculiar interrelation of psyche and matter found in our practice, but it is also found in the riddle of interpretation, the foxy nature of symbols and the way in which our own participation is often hidden from us. In the setting of the consultation, the amalgam is found between analyst and analysand, astrologer and client, in the transference relationship and the secret left-handed handshake. The 'poison'

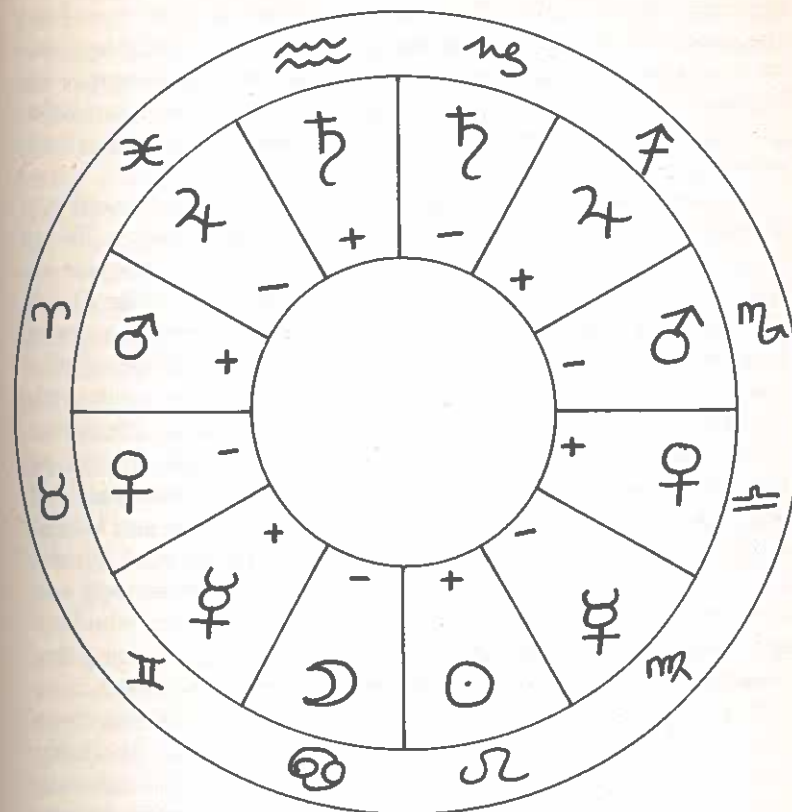


Figure 11.1 Planetary Rulerships. The planets and their rulerships of signs have a distinct and specific pattern. This pattern is the Chaldean Order based on the average motion of the planets as seen from the earth. It commences with the Sun and Moon, the two great lights of the Heavens, rulers of Day and Night. The Sun rules the positive sign of Leo, the Moon rules the negative sign of Cancer. Ptolemy tells us that in keeping with this,

they [the ancients] assumed the semi-circle from Leo to Capricorn to be solar and that from Aquarius to Cancer to be lunar, so that in each of the semi-circles one sign might be assigned to each of the five planets as its own, one bearing aspect to the sun and the other to the moon, consistently with the spheres of their motion and the peculiarities of their nature.

The order of the motion of the planets determines their rulership of signs, beginning with Mercury and ending with Saturn.

of Mercurius then becomes the blind, mutual unconscious contamination which Jung considered to be so disastrous. Like the vapour of Mercurius, our own participation is invisible to us, it is a *secret* mutual connivance. Often we only recognise its presence when we suddenly become aware of our own symbolic participation, catching glimpses through the symbols of our own unconscious motivation.

Mercurius is also a relevant image for astrologers because his astrological counterpart, Mercury, is a god of language. To go through Mercurius is, therefore, to speak the chart and make an interpretation. Here in another guise is the story of the Fisher King and the Grail Legend. Unless Perceval *speaks* and gives voice to the mystery, the King cannot be healed. Without the commitment to interpret the chart's symbols, we are left with nothing but fantasy, a sickness and a wasting away. Mercurius himself warns us that in practising the alchemical art, 'many come to grief, their riches and labour lost'. The same may be true of any astrological practice which resists the amalgam and locates entirely on one side or other of the psyche-matter divide. Humanistic and psychological astrology has lost horoscopy and the world, but there have always been those in astrology who have embarked on a search for the 'perishable gold', rejecting any notions of their own participation. Their efforts are often a waste of time because astrology resists employment as a means to an end and is notoriously unreliable as a method of obtaining earthly goods.

This brings us to another set of great alchemical images brought forward by Jung. These are the stages of the alchemical process illustrated in the sixteenth-century alchemical volume, already referred to in Chapter 2, the *Rosarium Philosophorum*. In this variant of the opus, the alchemical King and Queen meet in the alchemical vessel, they unite, they die, and from their union, an hermaphroditic offspring is born. The process is interpreted by Jung as a parallel not only to a love relationship but to the analytic encounter involving the transference and to the individuation process itself, the 'inner' union of male and female. The union of King and Queen takes place in the fountain of Mercurius, and this has an *astrological* construction. It is a starry vehicle, composed of the seven planets, and to the alchemist, astrological symbolism was integral to the work. Jung's choice of these alchemical pictures as a description of the psychology of the transference is, therefore, of particular

importance for astrologers. It is precisely because the vessel is composed of planets and, therefore, belongs to no-one that it is the most objectified container possible. Astrology, more so than any other form of divination, is vested with a sense of transcendence, the wholly objective other. The planets are untouchable, they are beyond either party, incapable of manipulation. Whatever planetary configuration emerges at an individual's birthtime is taken as the throw of the heavenly dice. One does not control or manoeuvre Saturn rising, a Gemini Sun, the Moon in the 5th or whatever happens to be our 'lot'. The planets and the zodiac therefore represent in the most absolute form possible the physical part of the psycho-physical equation.

Once the chart is allowed to be the vessel for both astrologer and client, even giving occasional glimpses of the 'mutual unconsciousness' between them, then the very act of its interpretation may also be symbolised in the symbols with which the astrologer is working. This is the uroborus of alchemy, the circular motion, the hermeneutic circle of the serpent eating its own tail. In such a process, what can act as a guide? None other than Mercurius himself who tells us:

That upon which I rest, and that which rests upon me, will be found within me by those who pursue their investigations in accordance with the rules of the Art.¹⁴

Mercurius tells us to look '*within*' him, and here again is the move of the hermeneutic god, the god of interpretation. The very rules of our Art, our traditional methods of interpretation, serve as our guide – Mercurius' own guide to the tricks of Mercurius! The importance of the rules of horoscopy lies partly in the use of houses, the mundane framework which allows us to interpret the world. Astrological symbolism *matters* in the same way as alchemical images are concerned with matter. It is only through interpretation (Mercurius) of the world (Saturn) that we can arrive at any gold in our astrology and this often involves a recognition of our own subjective participation (Sun). Like the alchemist, through Mercury we work to transmute lead into gold, Saturn into Sun, matter into spirit. Thus traditional astrologers have held on to horoscopy because having faith in the craft is the best way through when amalgams are in the air. By contrast, analytic training has insufficient discriminatory craft principles to guide astrologers, and in this sense, Jungian practice, naïvely

substituted for astrology, leaves us with a 'hopeless mix' which threatens to confuse both astrologer and client.

Although we have so far considered Mercurius in this parallel of alchemy and astrology, what is the gold to be had from astrology? This is not easily defined and, like the alchemist, the astrologer may find it 'hard to attain'. Perhaps it is in astrology's language itself, the power of its symbols to matter and to move an individual, no more and no less. Sometimes, in the astrologer-client relationship, the gold is about a person's truth and a little nugget may emerge here and there in the joint recognition by astrologer and client of a symbol, and the way it is playing out in the situation between them. For example, with the wet Mars in Cancer man, the moment when we are caught together, on the doorstep, is the moment of astrology through which I might be able to show this man a truth about himself. Small though this may be, it is the only chance I have to reveal his Mars and to 'bring the stars down to earth' for him. As above, so below.

In this inter-connection of world and symbol, the astrologer is often as surprised as the client to discover the ways in which symbol and world express each other, and there is frequently a delight for both of them when they see this. For example, I once discussed with a woman her strong sense of job dissatisfaction. She was working in an office in the city and had tried various jobs, none of which were fulfilling. This situation was indicated in her chart by Venus, lady of the 10th house of career, detrimented in Aries. I asked her whether there had been any time in her life when she had felt enthusiastic (Aries) about a job. On reflection, she described how, when she was younger, one summer she had worked on a farm as a *shepherdess*. As she spoke of the fun she had, catching sheep and rams, her face lit up with joy, and this was clearly a most perfect expression of her *Venus, in Aries the sign of the Ram*. Such an interpretation of Venus in Aries would never have occurred to me. And yet, on hearing it, I can think of no better worldly expression of this symbol, and this has memorably enriched my astrological vocabulary. More important, however, is that the woman's unhappiness in an office job falls understandably into place around the symbol. The recognition of its appropriateness by both of us has its own momentum, and there may be no other purpose or goal to astrology. Like the story of Ra and the snake-bite, or my friend's eclipsed visual aids project, through the symbolic language of astrology the individual feels connected with something beyond

him- or herself. This is Mercurius again, the god of connection, and when James Hillman points out the therapeutic effect of the language of substance found in alchemy, his assessment is equally appropriate to astrology:

This is its therapeutic effect: it forces metaphor upon us. We are carried by the language into an as-if, into both the materialization of the psyche and the psychization of matter, at once, as we utter our words.¹⁵

In his essay on synchronicity, Jung discusses an incident concerning the way in which a person is moved by this coming together of psyche and matter. It is a frequently repeated story but I make no apology for telling it again here because it is one of the best images I have come across of the nuances in this issue. He tells us that a woman whom he was treating had an animus which was 'steeped in Cartesian philosophy and clung rigidly to its own idea of reality'.¹⁶ The treatment with him was not going well until one day, she told him that in a dream she had been given a golden scarab beetle. Jung continues:

While she was telling me this dream I sat with my back to the closed window. Suddenly I heard a noise behind me, like a gentle tapping. I turned round and saw a flying insect knocking against the window pane from outside. I opened the window and caught the creature in the air as it flew in. It was the nearest analogy to a golden scarab that one finds in our latitudes, a scarabaeid beetle, the common rose-chafer (*Cetonia aurata*), which contrary to its usual habits had evidently felt an urge to get into a dark room at this particular moment.¹⁷

In a magnificent gesture which fits his Sun in Leo on the 7th, Jung reached out and caught the golden scarab as it flew in and, as if enacting her dream, he gave it to the woman. She was shocked by the irrational, impossible nature of this coincidence. As she spoke of her inner, subjective dream image, it appeared in the outer world. Her Cartesian animus needed seriously to rethink itself! Jung recognised in the scarab the symbol of rebirth from ancient Egypt, and its appearance proved to be the turning point in the therapy, the woman's own rebirth.

This story is remarkable as an example of synchronicity, but it also stands as a metaphor for the coming into being of a truth which moves an individual. Jung has to 'take' the scarab. He

stretches out, catches it and gives it to the woman. This 'give and take' occurs in the astrological session too, when the astrologer 'takes' a chart a certain way and assigns it to the client or the situation. Yet the astrologer cannot simply tell an individual about him- or herself, but has to catch the symbolism as it happens between them and show it to the person concerned. This occurs in a fleeting moment and, like the scarab, it has to be snatched on the wing as it flies by. More often than not, we can fail even to see it, let alone catch it.

This story from Jung illustrates the way in which truth emerges during a consultation and how it enables an individual to become free of a fixed position. However, it also shows that the power to move Jung's patient rests first and foremost in the crossing of the subject-object split. The golden scarab is symbolised by the Sun and its image of rebirth returns us to the central image in *Symbols of Transformation*. The night-sea journey of the hero tells the same tale, the individual's struggle for separation from the mother and for spiritual rebirth. This does not always play out as high drama, a dark night of the soul like Jung's own breakdown. Rather, it is known in the moments in which a person experiences a little touch of magical reality which allows them a metanoia, a change of heart and mind.

When Jung was writing *Symbols of Transformation*, he recognised that in astrology and especially in the mythology of the Sun, he had found a symbolic description of spiritual rebirth. This raises for us a central question about natal astrology and the nature of the 'birth' to which it refers. Both classical and modern astrology have sought significance in the biological moment of birth, using its symbolism to describe the individual's journey in life. Yet the biological birth moment is the moment of separation from the mother, and it is separation from the mother which Jung identifies as the necessary move required for spiritual rebirth. Hence the birthchart can be the prime signifier of the individual's spiritual rebirth.

This returns us to the time moment in astrology. Misled as he was by the Ptolemaic model, ultimately Jung was not wrong to evoke the moment of time. Astrologers have located significance in the biological moment of birth, but look again at what Jung says:

... whatever is born or done at this moment of time has the quality of this moment of time.

If we refer this not to the birth moment or to its current transits, but to the here and now of the astrological interpretation, we see that whatever is going on in the context in which the astrologer approaches the chart, in *this* moment of time, may be what the chart symbolises. We have seen a number of examples of this throughout this book – my encounter with K in the office, an attack on astrology, Having No Head, Puer B, the operation baby, the dreamer and her goldsmith and the real gold which Graeme Tobyn discovered working with Culpeper. In the astrologer-client context, the individual is 'born' symbolically when the astrologer brings him or her to a moment of rebirth by recognising, through the power of the symbols, what is happening there and then. This approach to the astrological consultation has been emphasised by Gordon Watson who has pioneered the interpretation of the birthchart as the coming-to-birth of the client during the astrological consultation.¹⁸

Such rebirth symbolism is of great importance for astrologers. Modern astrology is in search of a soul and has gained deeper meaning from its contact with psychoanalytic thought. Yet although psychological astrologers have been inspired by Jung, their revisioning of astrology as yet falls short of some of its workings and possibilities of which Jung appeared to be mindful in his work on Synchronicity. This is when Jung is important for us because, unlike Perceval, he insisted on voicing this mystery of psyche and matter and on exploring a mythopoeic way of being in the world. Jung's alchemy metaphor stands as a brilliant reminder of the nature of the astrological Art. Astrology as a vehicle which involves the astrologer's own spiritual being has become almost entirely lost to us. The alchemist-astrologer, Elias Ashmole, writing in the seventeenth century, tells us that

Astrologie (take it with all its Comprehensions) is as Secret or Misterious as Alchimy, and as difficult to be thoroughly and perfectly understood.¹⁹

Jung's own attempt to unite the opposites through his alchemical studies is one which, as we have seen, was with him throughout his life. It is to be found from the beginning in the two dimensions of the Soul described by Kant, one turning towards our earthly existence and the other towards the 'breath of the great world of stars and endless space',²⁰ his Number 1 and Number 2 personalities. These opposites are the two fishes

of the Age of Pisces, the mysterious crossing of spirit and matter, and they are to be found also in Jung the scientist and Jung the diviner. They are reflected in his 'double conception' of synchronicity which I have termed Synchronicity I and Synchronicity II. They are symbolised as Sun and Moon, and in their coming together there is always the possibility of occultation and occultism. However, we have also seen that in the cosmic marriage he made with Freud, Jung was identified with the lunar half and this reminds us again of Freud's outstanding contribution to western thought. He has revealed that rationality, consciousness itself, can be subverted by the unconscious. Jung has referred Freud's project to the occult arts where, ironically, it has come home to roost in astrology. Our conscious, rational efforts in the astrological work may be unpredictably subverted at any stage by the unconscious. We are extremely foolish astrologers if we think that we can simply adopt psychoanalytic concepts because they appear to 'fit' neatly with bits and pieces of planetary symbolism. If we are going to embrace psychology and psychoanalytic thought at all, then we are also going to have to engage in the radical revisioning which becomes necessary within astrology once we have accepted the existence of the unconscious. However, as astrology pursues its courtship of psychology, it is beginning to demand that its new partner pays a dowry too, by recognising that the uncanny phenomena which occur in psychoanalysis are of the 'same stuff' as occultism. Behind both disciplines, as Jung perceived them, is the religious question and that 'strange Something' called Soul.

As we now close this review of Jung's contribution to modern astrology, we see that there is almost no area of its concern which he has not influenced. In the broadest sense he has taken up the divination-science debate and has been fundamental to the philosophical background of astrology in terms of providing ways of thinking which attempt to explain how astrology 'works'. His acceptance of mythopoeic thought has allowed astrologers to address the religious instinct and has provided many of them with the 'deep meaning' they had been searching for. His work with symbols and archetypes may diverge from the discipline of the symbol system inherent in astrology, but his emphasis on the symbolic attitude reminds the astrologer of his or her symbolic participation in the act of interpretation. Jung's work on the psychology of the transference and the nature of synchronicity awaits further exploration by astrologers seeking to find ways of

discussing the astrological experience. Jung has even located western culture itself within an astrological framework, showing through his study of the Age of Pisces a symbolic way of approaching our philosophic and religious history.

It is ironic that possibly the greatest single contribution to astrology in the twentieth century should come, not from an astrologer, but from Jung. However, exactly *what* we astrologers are to make of his work is still a wide open question. As we move towards the new millennium, astrology continues its search for a soul.

Appendix 1

URANUS-NEPTUNE TRANSITS

The two trans-Saturnian planets, Uranus and Neptune, form squares to Jung's natal Sun and Moon (Sun square Neptune, Moon square Uranus). What are they about? They have attempted to oust the old chronocrators, Jupiter and Saturn, of the rulerships of Pisces and Aquarius, and so we might suspect that they too symbolise the *zeitgeist*, the spirit of the age. They were discovered in 1781 and 1846, bracketing the 1817 date of the arrival of the vernal point at the tail of the second fish, and hence they are particularly about our modern era. Uranus is associated with rationalism and scientific discovery. In mythology he is the castrated one and thus symbolises divorce and, in a more psychoanalytic interpretation, dissociation. Neptune, the boundless god of the sea, is a planet of mysticism, romantic idealism and delusion; it can be totalising and hysterical. These planets come together about every 171 years, and our own times are marked with their 1993 union in Capricorn. The technological aspiration of 'virtual reality' seems one fitting 'take' on the symbolism of this Capricorn conjunction.

From 1906 to 1910, Uranus and Neptune were in opposition nine times in Cancer and Capricorn and they fell as major transits on factors in Jung's horoscope. The dates of their oppositions, with Uranus in Capricorn, were as follows:

1906	1 March	7 ° 42
	7 May	8 ° 15
1907	1 February	10 ° 27
	13 June	11 ° 33
1908	12 January	13 ° 20
	23 December	16 ° 06
1909	2 December	18 ° 54

1910	23 September	21 ° 18
	28 October	21 ° 34

The transiting opposition made contact with Jung's Mercury and Venus between 1907 and 1910, with Neptune conjunct and Uranus opposing these natal planets. As the opposition separated, both Uranus and Neptune moved on to cross Jung's horizon and configure with his Sun-Neptune square between 1912 and 1916. This nine-year period begins, therefore, at the time when Jung first made contact with Freud, and it covers the entire Freud-Jung relationship period. It ends with Jung's recovery from his 'breakdown'.

One broad interpretation of the Uranus-Neptune symbolism may be seen in terms of the rational (Uranus) and the mystical (Neptune); their transiting opposition to factors in Jung's chart constellated his own struggle as both scientist and diviner. Their symbolism is mirrored in Jung's initial attitude towards psychiatry. He had thought that, in psychiatry, he had found

... the empirical field common to biological and spiritual facts, which I had everywhere sought and nowhere found. Here at last was the place where the collision of nature and spirit became a reality.

The refusal of Freud to engage with that collision gradually became intolerable to Jung, and the dilemma played out for him in such paranormal occurrences as the bookcase incident. Thus the Uranus-Neptune opposition also expresses the paranormal and the encounter with the 'spirits'. With both of these planets transiting by square to his natal Neptune in Taurus on the 3rd, it raised for him the whole issue of psycho-physical reality.

The following brief biographical notes are detailed alongside this major transit to various factors in Jung's chart. In addition, I have noted the main progressions of each period for astrologers who wish to study further this formative time of Jung's life and work.

To Mercury: 1907-1908

Neptune conjunction: 15 Aug 1907, 25 Dec 1907 and 15 June 1908

Uranus opposition: 21 Jan 1908, 6 Aug 1908, 6 Nov 1908

In a letter to Freud written on 12 August 1907, Jung described his difficulties in trying to write a paper on Freud's views of

sexuality and hysteria for a conference, and the first contact of watery, elusive, hysterical Neptune on his Mercury epitomises the communication struggles which followed. He tells Freud:

To me it seems all but impossible to water the product down so as to make it more or less palatable to the ignorant public . . . Often I want to give up in sheer despair. But in the end I always console myself with the thought that none of this will be understood by 99% of the public anyhow, so that in this part of my lecture I can say pretty much what I want. It won't be understood either way.

In February 1908, Jung began organising the First International Psychoanalytic Congress which took place in April, and he had a number of disputes and problems over its *naming*. That year he suffered long bouts of 'flu, feeling depressed, overworked and ill, and records that family problems 'played the devil' with him (Mercury, Cancer 6th). His son Franz was born at the end of November (Mercury, lord of 5th).

Key Progressions 1907-1908

Around the time of Jung's birthday in 1907, his progressed Ascendant ingressed into Aries and his progressed Midheaven ingressed into Capricorn. This unusual, once-in-a-lifetime, progression of the angles onto the equinox-solstice points is a key turning-point, realigning Jung away from psychiatry and towards psychoanalysis. It is the year in which he first made contact with Freud.

To Venus: 1909-1910:

Uranus opposition: 16 Jan 1909, 27 Aug 1909, 27 Oct 1909
Neptune conjunction: 28 July 1909, 25 Jan 1910, 28 May 1910

Jung was overlooked for a teaching appointment at the Burgholzli in mid-January 1909, and left its employ in March. In February, he was under 'terrific strain' from the Spielrein affair. From 25 March to 30 March, he visited Freud in Vienna when the report in the bookcase took place alongside Freud's offer that he become the Crown Prince. This visit also coincided with Jung leaving the Burgholzli and on 25 May he moved to his newly built house on the lake. On 20 August, Freud fainted as they waited for the ship in Bremen to travel to America, and they arrived in New York on 27 August. Returning in the

autumn, Jung felt on 'top form'. He was, by then, in private practice and because he had few patients, he was avidly reading mythology and 'wallowing in people and social life'.

Early in 1910, Toni Wolff became his patient and on 30 January, he commented to Freud on his wife's needless jealousy and joked about the license to be unfaithful as the prerequisite for a good marriage. In March he was again in America and throughout March and April he was involved in political struggles in the IPA between Vienna and Zurich. Late in July, Jung went on a fortnight's sailing holiday (MCp ΔΨ) and was 'gadding about . . . like mad, sailing in and out of the many inlets in the lake' (Brome *Jung, Man and Myth*). A number of short holidays followed this in the autumn, to London, Paris and Holland. His third daughter, Marianne, was born on 30 September, and within a week of this he went on a bicycle tour of Italy. It was during this time, in October, that Jung had the dream which led him to cut short the holiday in order to continue work on *Symbols of Transformation* (Jupiter Return period, 14 October).

Key progressions 1909-1910:

1909: 28 January AscpΔ☉
14 April ♀pΔ♂p
1910: 31 January ♀p♄
30 July MCpΔΨp
16 September MCpΔΨp

Uranus Transit: 1912-1913

To Asc conjunction: 28 Feb 1912, 23 July 1912, 20 Dec 1912
To Sun opposition: 20 Apr 1912, 27 May 1912, 21 Jan 1913

As Uranus approached his Ascendant at the beginning of 1912, Jung was called on to defend psychoanalysis from a series of newspaper attacks. In April he was completing the last chapter of *Symbols of Transformation* ('The Sacrifice'), at the same time as the mix-up over Freud's visit to Binswanger. During September Jung was in America, lecturing on his disagreement with Freud's theories of infantile regression and fixation. This was also the month that Part II of *Symbols of Transformation* was published (Part I had appeared in August 1911). On 25

November, at the Munich Congress, Freud fainted for the second time.

The final correspondence with Freud began with Jung's slip of the pen, 'one of yours', on 14 December 1912, followed by his furious letter to Freud on 18 December. During the Christmas period, he had his dream of the white bird and the twelve dead. His letter to Freud breaking off their personal friendship was written on 6 January 1913. Thus the transit of Uranus across the Ascendant and opposite the Sun is strongly indicative of the split with Freud.

Gret Baumann-Jung connects the Uranus transit of the Ascendant with Jung's descent into the realm of the dead, but according to Jung, who cannot always be relied on for his recollection of dates, this incident did not take place until 12 December 1913. He records that, on that day, he let himself 'drop' and landed in a 'soft, sticky mass'. He felt he was on the edge of an abyss and recalls:

It was like a voyage to the moon, or a descent into empty space. First came the image of a crater, and I had the feeling that I was in the land of the dead.

(MDR p.205)

This 'sticky mass', reminiscent of Freud's mud of occultism, appears to be symbolised by Jung's Moon-Pluto conjunction in Taurus, near the IC. His very words describe this – a crater of the moon, the abyss, the realm of the dead – but there is no major timing measure to the Moon-Pluto for this event. In this light, his daughter seems correct in locating the incident as part of the crossing of Saturn's boundaries which had come to a crisis almost exactly a year earlier when Uranus had made its final crossing of Jung's Ascendant.

Note: Jung's *Uranus Half Return* took place on 6 April 1915, 7 July 1915 and 22 January 1916, and this coincided with the Neptune transit discussed below.

Key progressions: 1912-1913

1912: 15 July ♀pΔΨ
1913: 26 November Asc p□♂

Neptune Transit: 1915-1917

To Desc conjunction: 1 Sept 1915, 13 Jan 1916, 2 July 1916

To Sun conjunction: 20 Aug 1916, 30 Jan 1917, 21 June 1917

Jung's visions of a land iced over, without people, began in 1914, and his encounter with the realms of the dead and Philemon appears to have continued throughout 1914 and into 1915 and the Uranus Half Return period (see above). The haunting of his house and the Seven Sermons took place on a Sunday during the summer of 1916. Note that on Sunday 2 July, Neptune was exactly crossing his Descendant, and on Sunday 20 August, it was making an exact contact with his Sun.

Key progressions: 1915-1917

1915: 7 June ♂pΔ♀
31 August Asc p□♀
1916: 26 June ♂p♂ 8th cusp
1917: 12 July Asc pΔ♂
9 August ☉p✕Q

In 1915, Jung's *progressed Mercury was trine to natal Pluto*, and moved on to conjoin the 8th cusp. This is a perfect signification for talking (Mercury) to the dead (Pluto). Freud had a similar progression when he came across the Anna O material and began to work with the 'talking cure'. See my article on 'The Talking Cure', *A.A. Journal*, Winter 85-6.

Appendix 2

MARS-JUPITER-SATURN Jung and Freud

The central piece of synastry between Freud and Jung is their Sun-Moon conjunction, but in Jung's chart, Freud also appears to be symbolised by Mars in the 11th house of friends, standing in sextile mid-way between the Jupiter-Saturn trine, with Jupiter also ruling Jung's 11th house. Freud contacts this configuration through his South Node which is in a close conjunction with Jung's Jupiter – perhaps expecting honour and respectability (Jupiter) through Jung's promotion (Jupiter) of his 'dirty work' (South Node). Moreover, Freud's own 11th house Mars is closely sextile to Jung's Sun, and in this we see Freud's wish (Mars in 11th) that Jung should be his heir and Crown Prince (sextile Jung's Sun in Leo). Apart from Jung's progressed Sun in trine to Neptune in the year they met, Jung's progressions for the beginning of their correspondence show his *progressed Mars sextile progressed Jupiter*. In addition, *progressed Mars* itself was *square progressed Ascendant*.

These contacts confirm that Freud is symbolised in Jung's chart by the *Mars-Jupiter sextile*, and an illustration of this is visible before they met in their early correspondence (see *Freud/Jung Letters*, letter 9J, 29 December 1906). Jung had sought Freud's views on a dream belonging to a 'Mr X' which he had analysed and published in *The Psychology of Dementia Praecox*. The dream concerned a powerful brown horse which had been hoisted into the air on thick cables, but the cables snapped and it fell to the ground. Leaping up again, it galloped dangerously away, dragging a log behind it, until eventually both a rider on a small horse and a cab slowed it down by riding slowly in front of the frightened horse. One of Freud's key interpretations was that the dream concerned the 'failure of a rich marriage'. Only after this interpretation had been made did

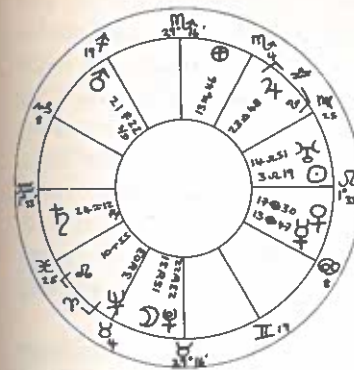


Figure A2.1

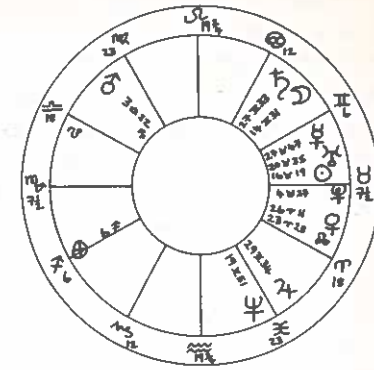


Figure A2.2

Jung admit that he himself was the dreamer. A number of differing interpretations of this dream have been made, most of them centring around the log-penis symbolism and Jung's sexual and marital problems. Brome takes up Jung's comment that the dream concerned 'an illegitimate sexual wish that had better not see the light of day', and considers it in a homosexual context. Jung later told Freud that his feelings of veneration towards him were connected with the fact that, as a boy, he had been the victim of a sexual assault, 'by a man I once worshipped' (Letter 49J, 28 October 1907).

In all of the above factors, we can hear Jung's Mars-Jupiter sextile involving his 11th and 8th houses: a dream of a horse (Mars in Sagittarius, lord of the 9th, sextile Jupiter), the desire for more sexual freedom in marriage (Mars sextile Jupiter in *Libra* in the 8th), an illegitimate and concealed sexual wish (Jupiter, lord of the 11th of wishes, intercepted in the secret, sexual 8th, sextile Mars), and a sexual assault (Mars) by a man he once worshipped (Jupiter). Jung saw a truth in Freud's interpretation of the dream. His wife *was* extremely rich (Jupiter in *Libra* in 8th, the partner's assets, lord of his own 2nd, plus the Moon in Taurus), and his marriage had been shaky. But in another sense, Freud's interpretation of this dream at the beginning of the friendship between the two men turns out to be prophetically true. The dream refers as much to Freud and Jung as it does to Jung and his wife, in that the 'failure of the rich marriage' can also be seen as the failure of Freud and Jung's 'rich' (Taurean) cosmic marriage.

As well as the Uranus transit opposite Jung's Descendant and Sun discussed in Chapter 2, the split with Freud is also shown by Mars progressions. The political disputes, especially those involving the editorships of various psychoanalytical journals, are indicated in Jung's progressions by his *progressed Ascendant square natal Mercury*, and *progressed Mercury square natal Mars*. Freud even spoke of dropping 'bombshells' on the Jungian camp by writing a polemical paper attacking Jung's position (Mercury square Mars). This progression also shows the end of Jung's apprenticeship (Mercury in 6th, lord of 8th), and the beginning of his own mastery (Mars, lord of 10th).

Two other main progressions coincided with the incidents which finally brought to a close the chapter with Freud. Jung resigned as President of the IPA in May 1914 within two weeks of his *progressed Ascendant trine to Uranus*, reiterating the Uranus transit. That same month, of equal importance, the slow forming and weighty progression of *Saturn to the sextile of natal Mars* became exact. These progressions involving Mars give final confirmation of Jung's Mars as a signifier for Freud. The classic Freudian interpretation that Jung had committed patricide is not without interest in the light of this Saturn-Mars progression, coupled with the progression of Mercury, lord of 8th (death) to the square of Mars, lord of 10th (father). These progressions were backed by a transit of Saturn across the IC between June 1912 and March 1913 when the split with Freud was occurring.

The Freud-Jung friendship began with high hopes and a shared dream when progressed Mars made the sextile of Jupiter in Libra. It came to an end when Saturn itself moved onto the sextile of Mars in Sagittarius, and Freud refers to the 'brutal, sanctimonious Jung'. Thus, in addition to the transits of Uranus and Neptune and the progressions to Neptune mentioned in Chapters 2 and 3, Jung's adventure with Freud can also be seen in the light of his natal Mars-Jupiter-Saturn configuration.

Appendix 3

FREUD'S TIME TWIN

It is a striking astrological coincidence that the explorer Robert Peary was born at the same minute of the same day as Freud, though on a different continent (12.04pm LMT, 6 May 1856, Cresson, Pa., Moon at 14 Gemini 32, data from Lois Rodden, *American Book of Charts*).

Peary, the first man to arrive at the North Pole, did so on the 6th April 1909 – *within days* of the 'catalytic exteriorisation' in Freud's bookcase. Perhaps the question of the occult is the axis on which the project of psychoanalysis turns. The Unconscious, the Occult, the North Pole – which is metaphor for which?

Appendix 4

THE ASTROLOGY OF CHIWANTOPEL

Symbols of Transformation is Jung's first major work and it also marks his separation from the psychoanalytic project as defined by Freud. It is constructed around the analysis of three poetic and visionary experiences of an American woman, Frank Miller. The first occurred when she was on a sea journey and one night, she suddenly awoke and automatically wrote down a poem – 'The Hymn of Creation' – which had sprung fully formed into her mind. On a second occasion, travelling at night by train, another poem came into her mind while she was watching a moth fly round a light, and she again wrote it down automatically. The third occasion, two years later, was a much more extended vision. This vision in particular is of special interest; it is that of an Aztec named Chiwantopel. It is fortunate that Frank Miller records the time of this 'hypnagogic drama', heading her description:

Observation of 17 March, 1902. Half an hour after midnight.
(*Symbols of Transformation*, p.457)

Which astrologer could resist such an invitation? I believe this intriguing horoscope offers at least three levels of interpretation, and no doubt discerning readers will find other ways in which the map can be taken. The chart appears to me to offer an astrological description of both Frank Miller and the dramatis personae in her story. It also shows Jung's approach and his analysis of her in *Symbols of Transformation*, and as such it addresses the argument between Freud and Jung. The chart can also be taken as a showing for Jung's new concept of 'archaic images', and thus I am inclined to bring it forward as an astrological signature of Jung's understanding of the archetypes.

Chiwantopel

Frank Miller had gone to bed very tired but she was unable to sleep and felt that something was about to happen. The words 'Speak, Lord, thy servant heareth – Open thou mine ears' came into her mind, and then the image of a Sphinx appeared. This was followed by the apparition of an Aztec in feathered head-dress whose hand, with large fingers, was spread open. Gradually his name formed, 'Chi-wan-to-pel'. After this, diverse images appeared – a swarm of people, horses, a battle, a view of a dream city, a conifer, a bay of purple water, a cliff and finally, a 'confusion of sounds resembling Wa-ma, Wa-ma etc'. Chiwantopel appeared on horseback in a wood but suddenly, a brave threatened to shoot him with an arrow. He slid away when Chiwantopel bared his breast in defiance. Chiwantopel then spoke a long lament on the many vain, empty-headed and shallow women whom he had wooed but who had failed to understand him. Lamenting his lack of a soulmate, he cries:

It is but once in ten thousand Moons that a soul like hers is born!

At this point, a green viper stings him in the arm and attacks his horse. The horse dies, a smoking volcano appears, an earthquake rumbles and as a landslide engulfs him in earth, Chiwantopel disappears with his final words, 'Ja-ni-wa-ma, Ja-ni-wa-ma, thou that understandest me!'

Take One: Frank Miller – A Hypnagogic Drama

What does Frank Miller make of all this? She terms it a 'hypnagogic drama' because she was not asleep and dreaming, but simply in a half-awake state. In the context of Flournoy's critique of spiritualism, she sees it as an example of borderline phenomena which, intelligently examined, can be rationally explained. To a medium, Chiwantopel would be the spirit-guide, the control, but Frank Miller believes that her images have nothing to do with 'spirits' and the 'fictitious ramblings' of mediums. She traces through her associations to his name, the Indians, the volcano and so on, and sees the drama as a mosaic of 'daily residues', remnants of her own half-forgotten daily impressions. She does not give any *meaning* to the images, and does not interpret them as symbols trying to tell her anything. They arise simply because

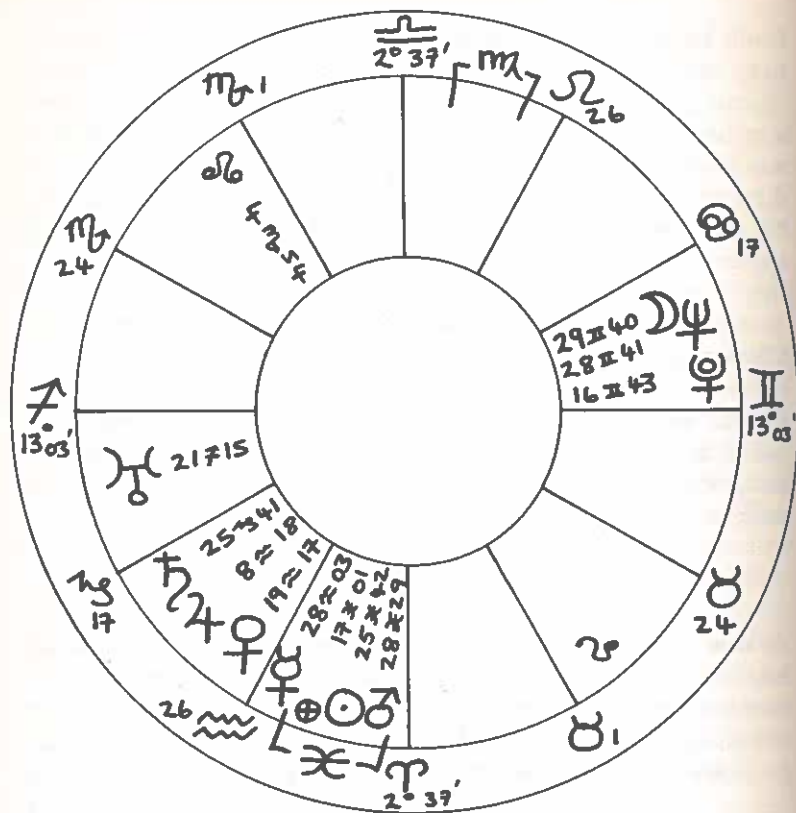


Figure A4.1 *Chiwantopel* 00.30EST=05.30GMT, 17 March 1902, New York. (Source: *Symbols of Transformation*, Frank Miller)

In the feverish life one leads in New York, a thousand different elements are often mixed in the total impression of a single day.

Frank Miller, therefore, rationalises her vision, very much in the spirit of her natal Jupiter in Aquarius (see Figure 3.1). There are no major transits for the time of her vision, but the nearest contact to her natal chart is that Jupiter is back in Aquarius and only 4 degrees wide of her Jupiter Return. When we look at the chart for half an hour after midnight when this drama begins (see Figure A4.1), we find that Sagittarius rises. This is the sign of dreams and visions, so Frank Miller, the visionary, is signified by Jupiter in Aquarius in 2nd.

Where in the chart are the images which she sees? The 'others' who appear may be shown by the 7th and this house is striking because it contains the Moon and two outer planets, Neptune and Pluto. These are the only planets above the horizon. Pluto is widely conjunct the Descendant, out of orb to a close but separating Moon-Neptune conjunction. The Moon is void at the very end of Gemini. She is about to cross the solstice point into Cancer where she will become dignified, and only after making this ingress will she become fruitful again.

The opening images in Frank Miller's drama are beautifully symbolised by the Moon-Neptune conjunction in Gemini. Firstly, the mythical Sphinx, half-woman and half-beast, who tricks man with her elusive riddles. A mythical woman (Moon-Neptune), dual-natured, (Gemini), who puts tricky questions (Gemini). The second image of Chiwantopel, 'hand open, with large fingers' is another Geminian description. It is followed by lunar images – people, city, bay – leading up to a 'confusion of sounds resembling Wa-ma, Wa-ma' – the confusion (Neptune) of sounds (Gemini), and the repetition (Gemini) of 'ma-ma', (mother-Moon).

For Frank Miller, these images are 'daily residues' – the Moon, setting, ruler of the dustbin 8th, void at the end of Gemini. To a medium, this would be a communication with the spirit world – the Moon, ruler of the 8th of the dead, conjunct Neptune, realm of the spirits, in the 7th. The Moon's position at the end of Gemini, on the Milky Way, is significant in that this crossing point of Zodiac and Milky Way was said to represent the heavenly point at which the souls of the dead depart this world. The 'presence' of the dead is further indicated by Pluto, lord of the Shades, conjunct the Descendant. To Frank Miller, these absent 'others' are no more than forgotten memories. Daily residues or spirit guides? Whichever approach we take, the message from Chiwantopel is clear: 'vain and empty-headed women' do not understand him – the Moon-Neptune conjunction in Gemini in the 7th. Perhaps these empty-headed women are also the spiritualists (Moon-Neptune in Gemini).

Where is Chiwantopel himself in this chart? He is an Aztec warrior, baring his chest in defiance, full of longing and rather easily overcome. He is well described by the Sun in Pisces, ruler of the 9th of visions, conjunct Mars. These are hot, heroic, male planets but they are watered down and weakened by their placing in Pisces, a feminine sign of sorrow and sacrifice. They are almost

at the end of the zodiac and their expression is hindered by being intercepted and in a mute sign. Their action is also weakened by their applying squares to Neptune. Chiwantopel yearns for a soulmate who will understand him (Sun-Mars square Moon-Neptune in the 7th). Chiwantopel's naming of himself and his monologue of elusive love is symbolised by Mercury, lord of the 7th, disposing the Moon-Neptune conjunction. In this Mercury, we see a description of how Chiwantopel is forever seeking the unattainable other. Mercury is applying to the trine of ideal Neptune, but, in a significant horoscopic detail, there is an *abscission*. Mars cuts across to square Neptune before Mercury perfects the trine, thus *interposing* and denying the attainment of the 'idealised other' (Mercury, lord of 7th, to Neptune in the 7th). The symbolism of this Mars square Neptune then manifests in the volcano and the earthquake (Neptune the 'earth-shaker'), consuming Chiwantopel. We will see, as we re-take the chart in other contexts, that this abscission of Mercury-Neptune by Mars is played out in a number of ways.

Take Two: Palaces of Fantasy

Once the chart is established as radical for the original vision, we can move to another take. How far does it stand as a signature for Jung's analysis and interpretation of the material? Jung believed that Frank Miller's amateur self-analysis was barking up the wrong tree. *She* is the vain and empty-headed woman who does not understand the significance of Chiwantopel. He connected all three of her visionary incidents and suggested that they expressed the same denied erotic wish. For example, her first experience concerning the automatic writing of a poem while she was on board ship is understood to be connected to her repressed desire for the Italian sea captain. Jung sees this as related to a father complex, and it is this which manifests in disguise in her 'Hymn of Creation'. Jung's analysis can be quite convincing as he shows how the sailor's song, drifting through the night, is picked up and disguised in her poem as the morning stars singing together. In interpreting sexuality and repressed libido as the source of her fantasies, Jung is close to Freud's thinking. His divergence from Freud is in his suggestion that the psychic energy bound up with Frank Miller's repressed sexuality does not rest in the incest taboo in a personal way. The incestuous desire is representative of the more primal desire for spiritual rebirth.

In this light, Jung asks whether, like an artist or poet, Frank

Miller has succeeded in creating something of cultural value. He thinks not; her poetry is 'ethically wholly worthless'. Jung's view of Frank Miller is symbolised by the Moon-Neptune conjunction in Gemini. She is a woman with fantasies which, like the void Moon, go nowhere. He sees all three of her reported incidents as an introversion of libido, harking back to

... the subjective world, where the airy and fragile palaces of fantasy beckon.

He concludes that Frank Miller's introversion is the forerunner for a loss of reality and schizophrenia:

... from the fogs of the arrested remnants of the libido, arise the harmful fantasmagoria which so veil reality that adaptation becomes almost impossible.

Jung's language of fragile, airy palaces, of fantasy, fogs and veils, suggests the Moon-Neptune conjunction in airy Gemini. His understanding of Frank Miller's repressed libido may also be seen in the chart's symbolism. For Jung, introverted libido is partly sexual, partly generalised, and it flows backwards towards 'an object in the depths of the unconscious which powerfully attracts it'. The Sun-Mars conjunction, intercepted in Pisces in the 3rd, with Mars as lord of the 4th, is an apt description of introverted libido. It is partly sexual (Mars) and partly generalised (Sun). Since, as we have seen, these symbols describe Chiwantopel himself, Jung's interpretation of Chiwantopel as Frank Miller's introverted libido is astrologically consistent. Furthermore, Mars is lord of the 4th, the house of roots, origins and parents. It may symbolise father or mother, and as Mars is in a feminine sign and in aspect to the Moon, Mars here could well indicate the mother. Jung interprets Chiwantopel as an image linked to the 'terrible mother' for Frank Miller, representing a childish attitude (the bravado of baring his chest), which she must sacrifice if she is to free herself from the mother. Separation from the mother is a key theme in the chart. The Moon separates from the square of Mars, lord of the 4th, signifying the cutting (Mars) of the umbilical cord (Moon). What Jung sees as a bravado infantile personality (Mars in Pisces), connected with the desire for the mother (Moon-Mars), must be renounced. Mars applies to the square of Neptune, planet of renunciation and sacrifice.

Following this renunciation, the *Sun* also squares Neptune and the night-sea journey begins. The Sun-Neptune square describes the struggle for individuation and the possibilities of fantasy, loss of reality and schizophrenia.

However, in the move of abscission involving Mars to Neptune, we see the very move which Jung himself makes on Frank Miller. Mercury in Aquarius in the 3rd, dispositor of the Moon-Neptune, may also be read as Frank Miller's rationalisation of her images in terms of daily residues. Jung then comes in on the Mars, interpreting Chiwantopel not as daily residues, but in relation to Frank Miller's sexuality. He cuts off *her* interpretation (Mercury in Aquarius in the 3rd) with the sexual theory (Mars). However, it is entirely appropriate that the Sun-Neptune square of the night-sea journey should be prominent in this Chiwantopel chart because it is this square which is found in Jung's own birthchart. Thus Jung's interpretation of her vision, her pending schizophrenic collapse, refers to his own later collapse. Given that Freud and Jung separated after this work, and that their main synastry was a Sun-Moon conjunction, we note in this chart a separation of the Moon from the square of the Sun. Jung seems to be shown by both of these symbols in that he was seeking his Sun, but in one sense, the Sun in this chart is conjunct Mars, and it is Freud who stays with the sexual theory. The Moon is on Neptune, about to ingress into Cancer, and Jung gets carried out to sea on his tide of occultism.

Take Three: The Archetypes

Frank Miller's 'borderline' experience was taking place the same night that the Sun, the key symbol of the hero and libido, was forming a sextile to Saturn, planet of boundaries, form and time. Saturn's longevity is further emphasised by its dignified placing in traditional Capricorn. Frank Miller tells us that she went to bed at 11.30pm but felt restless and could not sleep during the next hour. The Sun made its sextile to Saturn a few minutes after midnight, during Frank Miller's restless hour. This configuration is a symbol for the vision which forms – the Sun, lord of the 9th, sextile to Saturn, lord of form, strong in Capricorn and the final dispositor in the chart. But there is a further detail which makes this an aspect of the highest significance. Just as the aspect perfects (0047a.m. EST), the *Sun was itself exactly on the meridian of New York*. Thus, the Sun-Saturn aspect is coinciding with true local midnight. What is more, it is true midnight on

17 March, the moment which opens St Patrick's Day.

At the beginning of her vision, Frank Miller hears the words, 'Speak, Lord, for thy servant heareth'. This is shown in the chart by the Sun's rulership of the religious 9th. The biblical reference comes from Samuel who, visited by the Lord, several times mistook His voice for that of the old prophet Eli.

As the Sun moves away from Saturn, it goes towards Neptune, and here we begin to see what Jung means by 'archaic residues'. To Jung, Frank Miller's image of Chiwantopel (Sun) is formed in line with collective and historical images created by mankind throughout history (Saturn). The idea of these residues was later fully developed by Jung into the archetypes. As we have seen in Chapter 5, the archetypes are incapable of manifestation per se, like the intercepted Sun in this chart. Yet they are universal and are known through the images and myths of all ages, like the Sun in Pisces, sextile to Saturn in Capricorn. This astrological description of the fluid but historic nature of archetypes also fits well with Jung's later description of them. He suggested they were like the 'axial system of a crystal [Saturn], preforming the crystalline structure [Saturn] in the mother liquid [Sun in Pisces, applying to Neptune, conjunct the Moon]'.

The chart may show Jung's theory of the archetypes further. Virgo, sign of pattern and system, is intercepted in the 9th house of knowledge and its ruler Mercury is in Aquarius in the 3rd. Jung's theory (Mercury in Aquarius) of the archetypes is underpinned by neo-Platonic idealism. The world of Ideas and Ideals, symbolised by Mercury trine Neptune, is never realisable, in the same way that the Mercury-Neptune trine does not perfect. The archetypes per se are never manifest because Mars creates an abscission by reaching the square of Neptune before Mercury makes the trine. This astrological move beautifully describes how the presence of the archetype is only ever known through the manifestation of unconscious desire in emotional affect – Mars, intercepted in Pisces.

The Chiwantopel chart can, therefore, be seen as an astrological signature for Jung's concept of the archetypes. Their astrological inspiration is testified by the placing of the astrologer's degree (26 Leo) on the 9th cusp. The Sun, ruling the 9th house, was for Jung the central 'symbol of transformation'. However, the Sun is here on the midnight point, sextile to Saturn, the archaic residue. The Lord who speaks in Samuel's story is God himself, and *not* the old priest Eli. This can be

paralleled with Jung's interpretation of Oedipus and the incest motif in relation to Frank Miller. Unlike Freud, Jung considered that behind the personal incestuous desire there was a religious and spiritual desire for rebirth. It is God who speaks, not Eli. The Sun's crossing of the midnight point is indeed a symbol of the 'dark night of the soul', but in Frank Miller's vision, the hero (the Sun) is overcome by the viper (Saturn, Satan). Her story unfolds just after midnight on *St Patrick's Day*, and it shows a curious reversal of St Patrick's success in driving the snakes out of Ireland. Here, the viper defeats the hero and perhaps the archaic residue which Jung inherited in the Miller material was the age-old struggle between paganism and Christianity.

Appendix 5

PUER B: AN AMALGAM

See discussion of Puer B's chart in Chapter 5

The story of Puer B is taken from Liz Greene's lecture in *The Development of the Personality*. In the first edition of this book (1987), and its more recent reprints, the chart published for Puer B does not match up with Liz Greene's comments about it in the lecture transcript. She is evidently talking about a different chart to the one printed. The planets are the same but the angles and houses are different. She refers to a chart with Capricorn rising, Scorpio Midheaven and Sun in the 5th, but the published chart has Gemini rising (see figure A5.1). From comments about transits made during the discussion, I have recomputed the chart for Puer B which is being referred to during the lecture (figure 5.1 on page 94), and my comments in Chapter 5 relate to this chart. The lack of more complete data means that the Ascendant could be several degrees later, but this does not materially affect those comments.

Where has the 'wrong' chart, published as the Puer, come from? During the discussion on the chart, we learn that Puer B's astrologer has an Ascendant of 19 Gemini, and this is the Ascendant of the incorrect map. It appears that, in some mix-up of data, the *astrologer's housecusps* and the *client's birthdate* were put together, and they have produced this odd amalgam. Like the retrograde Mercury trine Neptune, the chart has a muddle, a secret, and it is not what it appears to be. However, given the importance of *context* in astrological interpretation, especially in such slips of the art, the chart may stand as a signature for my re-take concerning the difference between amplification and judgement, discussed in Chapter 5. The Venus-Jupiter conjunction is now on the third cusp - amplification and a good read - and the Sun-Saturn

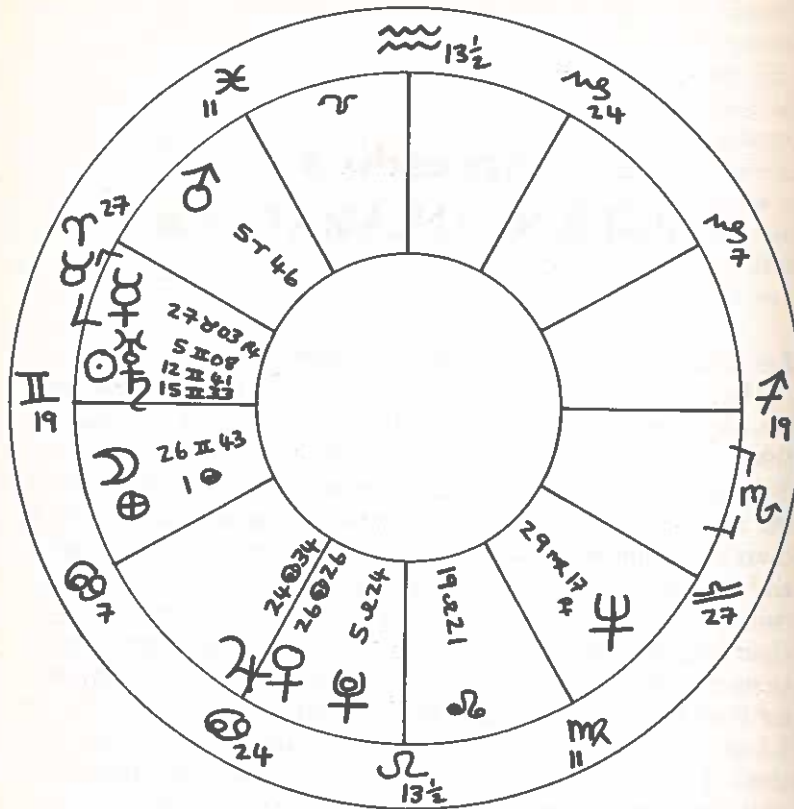


Figure A5.1 Puer B: An Amalgam.

conjunction is rising, with Saturn now lord of the 9th – traditional astrology. Like Mercury, lord of the Ascendant, as the one re-taking the map, I retrograde towards the Venus-Jupiter sextile (but note, Mercury goes direct at 27 ♍ 01).

In the very way in which it has been created, the amalgam chart also indicates the problem with the amplification method when it is brought into astrology. The *planets and signs* are broadly correct for Puer B, and these are the *universals* which are used in the amplification method. However, the *houses* are wrong, and this indicates the neglect of *particulars* in current psychological astrology, reflecting the way in which it privileges the inner world at the expense of the outer.

Appendix 6 A FINAL TRICK

It was the alchemical metaphor which Jung worked with towards the end of his life. He died in 1961 and his last great work was on alchemy, the *Mysterium Coniunctionis*. Jung saw in its images, especially those of the marriage of the King and Queen, the personification of the opposites to be found in both the personal psyche and mankind's collective psyche. The work is concerned with all dimensions of the separation and synthesis of the opposites.

When we look to Jung's personal circumstances and his horoscope during these last few years, a remarkable set of timing measures emerges. The 1955–57 period was marked by the transit of Uranus across the Descendant and Sun, leading to the Uranus Return in 1958–59. Volume I of *Mysterium Coniunctionis* was written in 1955, and in the autumn of that year, Jung's wife died as *Uranus* made the first of its shattering contacts with the *Descendant*. We may remember that, when *Uranus* crossed his *Ascendant* forty years or so earlier, it signified the split with Freud, his 'cosmic' partner. Jung was now eighty years old and after the loss of Emma, he is said to have become a 'different man' (Jaffé, *Life and Work*). Collapsing after Emma's funeral, he sobbed, 'She was a queen! She was a queen!' (Jaffé). He laboured to complete the work on the alchemical coniunctio of King and Queen, but with *Uranus* nearing his Sun and a progressed Full Moon, his own reign was almost over.

There is a further key piece of symbolism operative in his chart throughout Jung's last work on alchemy, and this not surprisingly involves Mercury, the astrological symbol for the spirit of Mercurius. As Jung was writing *Mysterium Coniunctionis*, his progressed Mercury in Scorpio (the 'poison-dripping dragon'), was in trine to his own Mercury and square to natal Uranus. This

latter symbolism may suggest the displacement of his personal grief into his writing, but it is also the attempt to tell of an erratic, outsider, dissociated element, the uncanny occult Number 2 world of the Moon square Uranus which Jung had inherited from his mother. Through Mercurius, the god who both guards and allows the coniunctio, Jung was trying to give voice to the mysterious union of King and Queen, psyche and matter. Yet as progressed Mercury edged its way towards an opposition with his natal Moon, it pulled its final trick on him. Within only a quarter of a degree from the progressed opposition, it stood still and went retrograde, failing to complete the aspect with the Moon. Once again, the Moon in Taurus, the silver vessel, the Grail, had proved elusive and impossible to voice. Jung acknowledged his tremendous struggle to express the psychic meaning of the alchemical marriage which he also saw as the problem of opposites and the subject-object split in our western culture. He compared himself to the alchemists who, after years of toil, honestly admitted that they had produced neither gold nor the philosopher's stone. Unable to 'solve the riddle of the mysterium coniunctionis' after a lifetime's work at the age of 82, Jung commented,

I am darkly aware of things lurking in the background of the problem - things too big for our horizons . . . To deal with the coniunctio in human words is a disconcerting task, since you are forced to express and formulate a process taking place 'in Mercurio' and not on the level of human thought and human language, i.e. not within the sphere of discriminating consciousness. (*Letters*, Vol 2, 15 October, 1957)

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NOTES

1 The Age of the Fishes

1. Jung, C.G. (1951), *Aion - Researches Into the Phenomenology of the Self*, CW9 Part II (London: English translation by R.F.C. Hull, 1974 edition, p.95).
2. Jung's astrological scholarship was considerable. He was well-versed in Ptolemy, Albumasar, Cardan and Firmicus Maternus. He had read Albertus Magnus and Kepler, and had made a careful study of the predictions of Pierre d'Ailly and Nostradamus. He also quotes German astrologers from the nineteenth century to the contemporary era and through his studies he has located for astrologers little known sources of their own tradition.
3. Each Jupiter-Saturn conjunction moves forward from the previous one by an average of about 123 degrees, or four signs. Hence, for long periods the conjunctions recur in the same element. For example, from 1842 (Capricorn) to 1961 (Capricorn) they fell in an unbroken sequence in earth signs. They stay, therefore, for 200 years in one element before the 'mutation' when they move forward into the next element. The 1981 conjunction in Libra was a mutation into Air, although the cycle reverts temporarily back to Earth with the conjunction in Taurus in the year 2000.
4. *Aion*, op. cit., p.78, fn39.
5. The Jupiter-Saturn conjunction of 7 BC in watery Pisces is understood to mark the close of an 800-year cycle through the four elements. During the change-over between elements, there is an overlap period while the conjunctions cross to and fro between two elements, in this case between water and fire. The conjunction prior to 7 BC had fallen in fire (at 3 Leo in 26 BC), but before this, the conjunctions had

been in water. The conjunction following 7 BC was also in fire (at 4 Sagittarius in AD 14), but the final water conjunction occurred at 24 Pisces in AD 54. After this, the cycle settled into fire.

During this overlap period, the 7 BC conjunction must be counted as the most significant marker of the 800-year 'Great Mutation' because it was a *triple* conjunction. This itself would have been impressive to astrologers of the time, whether or not they used a concept of mutations through the elements. The triple conjunction is an infrequent phenomenon, 7 BC being the first since 146-5 BC (Cancer). There was not another until AD 332-2 (Libra). Coupled with the fact of its occurrence in Pisces, the last sign of the zodiac, it is appropriate to follow Kepler and single out the 7 BC conjunction as the 'Great Conjunction' of the overlap period. The three conjunctions of 7 BC fell on or about 27 May (20 Pisces 56), 29 September (17 Pisces 25) and 3 December (15 Pisces 34). (Data from *Tables of Planetary Phenomena*, Neil Michelsen (ACS 1990).) For a further discussion on the Star of Bethlehem, see David Hughes, *The Star of Bethlehem Mystery* (London: Dent, 1979). See also John Addey's essays on the birth of Christ and the Magi in *Selected Writings* (1976, AFA, Tempe, Az.). Are the 'Three Wise Men' the *triple* conjunction of 7 BC?

6. *Aion*, op. cit., p.77.
7. *Aion*, op. cit., p.90.
8. *Aion*, op. cit., p.74.
9. *Aion*, op. cit., p.41.
10. *Aion*, op. cit., p.43.
11. *Aion*, op. cit., p.97.
12. *Aion*, op. cit., p.95.
13. For a discussion on Jung's understanding of the Self, see Michael Fordham's work in *The Journal of Analytical Psychology* (1963).
14. *Aion*, op. cit., p.74
15. Nicholas Campion states that he has not found an astrological source for precessional Great Ages earlier than A.J. Pearce's *Textbook of Astrology* (1879) - see *Mundane Astrology*, M. Baigent, N. Campion, C. Harvey, (1984, Aquarian Press, p.127).
16. Hone, M.E., (1951), *The Modern Textbook of Astrology* (London: Fowler, pp.276-80).

17. Rudhyar, D. (1936), *The Astrology of Personality* (New York: Lucis). Precession of the Spring Equinox Point is generated by the 'nodding' of the Polar Axis. The Celestial Pole nods towards successive Pole Stars over a 25,868 year cycle. Great Ages may thus be derived from the symbolism of different Pole Stars.
18. Hand, R., (1982), *Essays On Astrology* (Rockport, Mass: Para Research, p.158). The dating in figure 1.3 is derived from Hand.
19. *ibid.*, p.148.
20. *ibid.*, p.152. See also Jung's uncertainty on this, *Aion*, op. cit. p.93.
21. Cornelius, G., lectures in New Philosophy at Central Wadsworth Adult Education Institute, Mayfield, 1979. Private transcripts.
22. Murray, G. (1935), *Five Stages of Greek Religion* (London: Watts, p.42). This period of the Age of Aries was equally formative in Judaism.

2 Jung, Freud and the Occult

1. Baumann-Jung, G. (1974), *Some Reflections on the Horoscope of C.G. Jung*. A lecture delivered at the Psychological Club Zurich in October 1974, reprinted in *Spring Journal*.
2. Jung, C.G. (1963), *Memories, Dreams, Reflections* (MDR), (Fontana Library edition, 1967), p.59.
3. *MDR*, op. cit., p.50.
4. *MDR*, op. cit., pp.26-30. Jung's earliest dream at the age of 3 or 4 years was of a 'ritual' phallus sitting on a golden throne beneath the earth. According to Jung, its meaning preoccupied him all his life.
5. *MDR*, op. cit., p.107.
6. Several variants of Jung's chart are given in the *American Book of Charts* by Lois Rodden (Astro Computing Services 1980). One variant gives a time of 7.20pm LMT (MC 28 $\cap$ 14, Asc 0 = 07). One minute earlier than this time would give Capricorn rising. A further variant is based on a time of 7.37pm LMT (MC 0 $\wedge$ 29, Asc 3 = 16). I have chosen to stay with the chart used by Jung's daughter. She discussed her father's horoscope with him and this appears to be the chart which Jung used for himself.

There are several erroneous charts for Jung in print which seem to reflect the Neptune on his third cusp. Maggy Anthony reproduces a wrong chart in *Valkyries - The Women Around Jung* (1990, Element). This is based on the 7.32pm time used by Jung's daughter, but it is calculated incorrectly using Standard Time instead of LMT, giving an Ascendant of 24 Capricorn. The same naughty Neptune has played a trick in Christine Valentine's version of his chart in *Images of the Psyche* (1991, Element). The 3rd-9th axis has vanished, leaving only ten houses. Fingers crossed that Neptune on the 3rd doesn't let the gremlins loose on this edition!

7. MDR, op. cit., p.49.
8. MDR, op. cit., p.36.
9. Jung, C.G., (1983), *The Zofingia Lectures* (London: RKP, *Collected Works*, Supplementary Volume A), p.34.
10. *ibid.*, p.29-30.
11. MDR, op. cit., p.126.
12. Jung, C.G., (1902), 'On the Psychology and Pathology of So-Called Occult Phenomena', (*CW1*) reproduced in *Psychology and the Occult* (Princeton N. J.: Princeton University Press, 1977). There has been considerable debate in the Jungian literature on Jung's involvement with this work. See James Hillman in *Spring* (1978) and the debate in *Spring* (1985/86).
13. Baumann-Jung, G., op. cit.
14. *The Zofingia Lectures*, op. cit., p.23
15. Freud, S. and Jung, C.G. (1974), *The Freud/Jung Letters*, (Princeton, N.J.: Princeton University Press, Harvard edition 1979). Letters 21J and 24J.
16. The Freud-Jung composite chart has the Sun, Moon, Mercury and Venus in Gemini, with Mercury setting on the composite Descendant at 19 Gemini.
17. *The Freud/Jung Letters*, op. cit., letter 50J.
18. MDR, op. cit., p.172.
19. MDR, op. cit., p.173.
20. *The Freud/Jung Letters*, op. cit., letter 138J.
21. MDR, op. cit., p.179.
22. *The Freud/Jung Letters*, op. cit., letter 139F.
23. op. cit., letter 138J.
24. Jung and his wife Emma visited Vienna from 25 to 30 March 1909. In MDR, Jung dates the conversation about the dark

tide of mud as 'some three years later' than their first meeting in February 1907. However, there is no evidence that Jung visited Freud in Vienna after 1909. For a discussion on this, see *The Freud/Jung Letters*, op.cit., p.216.

25. MDR, op. cit., p.173.
26. Jones, E., (1957), *Sigmund Freud: Life and Work*, Vol. III (London: Hogarth), p.402.
27. Eisenbud, J. (1983), *Parapsychology and the Unconscious* (Berkeley: North Atlantic Books).
28. Carotenuto, A. (1984), *A Secret Symmetry* (London: RKP), p.xxxii.
29. *A Secret Symmetry*, op. cit., p.xxi.
30. Roustang, F., (1976), *Dire Mastery* (Paris: John Hopkins University Press, 1982 English translation by Ned Lukacher).
31. Jung, C.G., (1952), *Symbols of Transformation* (*CW5*) (Princeton NJ: Princeton University Press, Bollingen ppbk. edition 1976). Originally published as *Transformations and Symbols of the Libido* (1912).
32. For further discussion on Jung's Mars, see Appendix 2.
33. Jung, C.G., (1954) *The Psychology of the Transference* (*CW16*) (Princeton: Bollingen 1969), p.85.
34. *The Freud/Jung Letters*, op. cit., letter 99F.
35. *A Secret Symmetry*, op. cit., p.112
36. MDR, op. cit., p.149.
37. MDR, op. cit., p.149.
38. *The Freud/Jung Letters*, op. cit., 133J.
39. MDR, op. cit., p.130.
40. Freud to Ferenczi, 11 May 1911. Cited as a note to Letter 254J, *The Freud/Jung Letters*, op. cit.

3 Lands of Darkness

1. *The Freud/Jung Letters*, op. cit., letter 175J
2. Antonia Wolff, born 18 September 1888, time unknown. Planets for noon GMT:
 $\odot 25 \text{ } \varpi 58, \text{ } \text{D} 5 \text{ } \times 40, \text{ } \text{J} 15 \text{ } \approx 07, \text{ } \text{S} 14 \text{ } \approx 38, \text{ } \text{M} 5 \text{ } \text{ } 10,$
 $\text{U} 1 \text{ } \text{ } 02, \text{ } \text{V} 15 \text{ } \text{ } 53, \text{ } \text{H} 16 \text{ } \approx 16, \text{ } \text{P} 2 \text{ } \text{ } 17\text{R},$
 approx. 5 $\text{ } \text{X} 35$.
3. Shamdasani, S., (1990) 'A Woman Called Frank' in *Spring Journal*.
4. Jaffé, A., (1968), *From the Life and Work of C.G. Jung* (Zurich: Hodder & Stoughton, English translation by R.C. Hull, 1972), p.119.

5. Baumann-Jung, G., *Some Reflections on the Horoscope of C.G. Jung*, op. cit. Chapter 2.
6. Brome, V., (1978), *Jung - Man and Myth* (London: Scientific Book Club), p.252.
7. *MDR*, op. cit., p.128.
8. *Symbols of Transformation*, op. cit.
9. Miller, F., *Quelques Faits d'Imagination Creatrice Subconsciente*, in *Archives de Psychologie V* (Geneva) (1906), 36-51.
10. For a discussion on Frank Miller as Jung's anima image, see *A Woman Called Frank*, op. cit.
11. *Jahrbuch für Psychoanalytische und Psychopathologische Forschungen*, published 1909 to 1913. Directed by Bleuler and Freud, edited by Jung.
12. *Symbols of Transformation*, op. cit, p.140.
13. *ibid*, p.127.
14. *ibid*, p.43.
15. *Symbols of Transformation*, op. cit., p.43.
16. *A Woman Called Frank* op. cit.
17. *ibid*.
18. *ibid*. Shamdasani quotes several newspaper reports of these costume performances: 'Interest was heightened by the appearance of the lecturer in the Boyar Costume of the Medieval Days, and later in the costume of a peasant girl of Northern Russia' and again, 'It was an excellent resumé of modern Greek artistic, social, literary and political conditions . . . the Greek Consul told her she had kept the audience spell bound'.
19. Frank Miller, born 11 July 1878, Mobile, Alabama.
Planets at noon GMT: ☉19 ♋14, ☽16 ♌11, ♃27 ♋34, ♀12 ♋55, ☿11 ♏45, ♀03 =57R, ♄02 ♏54, ♃27 ♏20, ♀09 ♏32, ♀26 ♏07, ♏14 =29.
20. *A Woman Called Frank*, op. cit.
21. Jung, C. G., (1958), *The Psychogenesis of Mental Disease, 'Schizophrenia'*, CW3 (Princeton: Bolligen Series, 1982 edition). Even in 1958, Jung entertained the possibility of metabolic toxins and other bio-chemical causes of schizophrenia, and his discussion is very far from occult realities.
22. *MDR*, op. cit., p.186.
23. Jung, E., *The Freud/Jung Letters*, op. cit., letter 254J.
24. *ibid.*, letter 259J

25. *ibid.*, letter 259J
26. *A Woman Called Frank*, op. cit.
27. *ibid*.
28. *ibid*.
29. *Symbols of Transformation*, op. cit., p.251.
30. For a discussion on this, see Brome, *Jung - Man and Myth*, op. cit., p.158.
31. *The Freud/Jung Letters*, op. cit., letter 260F.
32. *The Freud/Jung Letters*, op. cit., p.462.
33. *Zentralblatt für Psychoanalyse*, directed by Freud, edited by Adler and Stekel.
34. *The Freud/Jung Letters*, op. cit., letter 338J.
35. *Symbols of Transformation*, op. cit., p.161.
36. A Solar Eclipse at 7 Taurus 30 fell exactly on Freud's Descendant of 7 Taurus 26 on 28 April 1911. Two days later, Jupiter and Saturn perfected an opposition at 9 Taurus. The eclipse on Freud's Descendant was, therefore, conjunct Saturn, opposing Jupiter in Scorpio which was crossing his Ascendant.
37. *MDR*, op. cit., p.195.
38. *MDR*, op. cit., p.207.
39. *MDR*, op. cit., p.207.
40. *MDR*, op. cit., p.130.
41. See Appendix 1 for details of the Neptune transit.
42. *MDR*, op. cit., p.188.
43. Jung, E. and Von Franz, M. (1960), *The Grail Legend* (Boston: Sigo Press English edition 1986), Chapter 11.
44. *MDR*, op. cit., p.207.
45. *MDR*, op. cit., p.213.
46. *MDR*, op. cit., p.213.
47. *MDR*, op. cit., p.216.
48. See Appendix 1 for details of the Neptune transit.
49. Von Franz, M. (1975), *C.G. Jung - His Myth In Our Time* (London, Hodder & Stoughton), p.36.
50. *MDR*, op. cit., p.217.
51. *MDR*, op. cit., p.217.
52. *MDR*, op. cit., p.225.
53. Wilson, C. (1984), *C.G. Jung, Lord of the Underworld* (London, Aquarian Press).

4 Jung Sings: The Symbolic Attitude

1. Jaffé, A. (1968), *From the Life and Work of C.G. Jung* (Zurich: Hodder & Stoughton, English Translation by R.C. Hull, 1972), p.106.
2. Jung, C.G., (1968), *Analytical Psychology* (London: RKP), originally delivered in English (1935) as *The Tavistock Lectures*, Lecture Four p.115.
3. *ibid.*, p.116.
4. Jung, C.G., (1921), *Psychological Types*, CW6 (London: RKP English translation 1971), Chapter 11 paragraphs 814–829.
5. *ibid.*
6. *ibid.*
7. *ibid.*
8. *ibid.*
9. Jaffé, A., *op. cit.*
10. Cornelius, G.C., (1984), 'The Moment of Astrology – Katarche' Part III, *Astrology Quarterly*, Vol.58 No.1. A book on this theme is due for publication in 1993 (Arkana, Penguin).
11. Jung, C.G., *Letters, Vol I 1906–1950* (London: RKP), letter to Dr. Kunkel, 10 July 1946, p.430.
12. See Curry, P. (1989), *Prophecy and Power, Astrology in Early Modern England* (Oxford: Polity Press).
13. See Robert Chandler's poem, 'Conjunction' in *Bulletin No. 3* (Summer 1990), Company of Astrologers.
14. See Cornelius, G., *The Moment of Astrology – Divination and the Subject-Object Split*, Part V, *op. cit.* note 10.
15. One only has to take up any issue of *Correlation*, the research journal of the Astrological Association, to see this problem exemplified.
16. Jung, C.G., (1949), *Foreword to the I Ching*, Wilhelm translation (London: RKP, 1951 English edition).
17. Anthony, M. (1990), *The Valkyries*, (Element Books), p.85.
18. Jung, C.G., *Letters*, *op. cit.*, letter to Mr. N., 25 October 1935, p.201.
19. St James Church, Piccadilly, 1984.
20. This is discussed as 'participatory significance' by Geoffrey Cornelius in *The Moment of Astrology, Part III*, *op.cit.*
21. Lunar Eclipse, Friday 9 February 1990, 7.17pm GMT.
22. Elwell, D., (1987), *The Cosmic Loom* (London: Unwyn Hyman), p.3.
23. Radermacher, L., 'Charts – Dead Or Alive?', in *Astrology*

Quarterly Vol 59 No.2, Summer 1985.

24. Jung, C.G., *Letters*, *op.cit.*, letter to André Barbault, 26 May 1954, p.175.

5 Psychological Astrology: The Search for Deep Meaning

1. Moore, T. (1982), *The Planets Within* (Great Barrington, MA: Lindisfarne Press 1990 edition).
2. Leo, A. (1909), *How To Judge A Nativity* (London: Women's Printing Society), Introduction.
3. Carter, C. (1974) 'The Astrological Lodge of the London Theosophical Society', published in *The Best in Astrology from IN SEARCH Vol. I* (Association for Research in Cosmology, ed. Charles Jayne).
4. Bailey, A. *Esoteric Astrology* (London: Lucis Press, 1951 edition).
5. Carter, C. (1924), *An Encyclopaedia of Psychological Astrology* (London: Theosophical Publishing House).
6. Rudhyar, D. (1976), *Person Centred Astrology* (New York: Aurora Press edition 1980), p.42.
7. *op. cit.*, p.100.
8. Greene, L. (1984), *The Astrology of Fate* (York Beach: Weiser, London: Mandala), p.4.
9. Cornelius, G. (1991), 'Psychoanalysis, Divination, Astrology' in *Bulletin No.4*, (London: Company of Astrologers), p.2.
10. Von Franz, M., (1972), *C.G. Jung – His Myth In Our Time* (London: Hodder & Stoughton, 1975 English edition), p.131.
11. Jung, C. G., (1951), 'The Psychology of the Child Archetype' in *The Archetypes and the Collective Unconscious* CW9, part I (Princeton: Princeton-Bollingen, 1980 pbk edition), p.157.
12. Jung, C. G. (1964), *Man and His Symbols* (New York: Dell Publishing), p.87.
13. *ibid.*, p.87.
14. Jung, C.G., (1954), *Letters* (London: RKP), letter to André Barbault, 26 May 1954, p.175–177.
15. *ibid.*
16. Hamaker-Zondag, K. (1980), *Psychological Astrology* (Wellingborough, U.K.: Aquarian Press), p.13.
17. Jung, C. G., (1954), 'Psychological Aspects of the Mother Archetype' in *The Archetypes and the Collective Unconscious* CW9, Part I, *op.cit.*, para. 156, p.81.
18. Greene, L. & Sasportas, H., (1987), *The Development of the*

- Personality* (London: RKP), p.313.
19. Greene, L., *The Astrology of Fate*, op. cit., p.14.
 20. Urania Trust Conference, 8-9 February 1986, Imperial College. This is reported in an editorial by Geoffrey Cornelius in *Astrology Quarterly*, Vol. 60, No.1.: '[Liz Greene] has polarised current U.K. opinion in this area into hotly argumentative camps by declaring that astrological consultancy without the astrologer also undergoing psychotherapy is "tantamount to malpractice".'
 21. Greene, L., *The Development of the Personality*, op.cit., p.223.
 22. Greene, L., *The Development of the Personality*, op.cit., p.306.
 23. *ibid.*, p.313.
 24. *ibid.*, p.311.
 25. Locating Significance is the term used by the Company of Astrologers to describe its approach to chart interpretation. It aims to assist the student to discern key horoscopic themes and to order and clarify the diverse symbolism found in the chart.
 26. For an explanation of the development of the idea of 'Takes' in astrology, see the following two articles:
Wells, V. (1983), 'Takes - Superman', *Astrology Quarterly*, Vol. 57 No.2, p.46.
Watson, G. (1983), '"Takes" and Astrological Interpretation', *Astrology Quarterly*, Vol. 57, No.4. This article explains the history of understanding charts as 'takes', adopting the term used in the film industry: 'As different camera angles will reveal a different aspect of the same photographic subject, so different "takes" of the same chart will offer interpretations from within different contexts'. Gordon Watson also outlines the conditions which permit a 'take' because 'it should not be deduced that an astrological chart is a "blank slate" and can be taken to mean just anything you like'.
 27. Cohen E.D., (1976), *C.G. Jung and the Scientific Attitude* (Totowa, New Jersey: Littlefield, Adams & Co). Cohen refers to a comment from Hillman, no further details given, p.146.

6 The Map of the Psyche

1. Jacobi, J., (1942), *The Psychology of C.G. Jung* (London: RKP 1968 edition), p.5.

2. Jung's tendency to see the 'other' as the 'self' is symbolised by his Sun in Leo on the Descendant.
3. Greene, L., (1977), *Relating* (London: Coventure), p.25.
4. Greene, L., *The Astrology of Fate*, op. cit. p.316
5. Arroyo, S., (1975), *Astrology, Psychology and The Four Elements*, (California: CRCS). Note Arroyo's move from a holistic approach towards an energy approach, p.43.
6. Morrell, M., 'Astrology and Modern Psychology' in *In Search* Vol. II, Nos. 1 and 2.
7. *ibid.*
8. Hand, R., (1981), *Horoscope Symbols* (Rockport: Para Research), p.184.
9. Jung, C.G. (1955-56), *Mysterium Coniunctionis*, CW14 (Princeton: Princeton University Press), para.222, p.178.
10. Rudhyar, D., (1976), *Astrology and the Modern Psyche* (Davis: CRCS Publications). See Chapter 5, The Anima and Animus in Jungian Analysis and the Moon-Symbol in Astrology.
11. Morrell, M., op. cit.
12. Hand, R., op. cit., p.196.
13. The child had Pluto rising, conjunct the Ascendant! See my article, 'Greenham Women', in *Astrology Quarterly*, Vol.58 No.1, Spring 1984.
14. Jung, C.G., *Mysterium Coniunctionis*, op.cit., para. 228-32.
15. Von Franz, M. & Hillman, J., (1971), *Lectures on Jung's Typology* (Zurich: Spring Publications). Lecture IV by Von Franz, 'The Role of the Inferior Function in Psychic Development': 'in our superior arrogance [we] look down on the "under-developed countries" and project our inferior functions upon them! The under-developed countries are within ourselves! The inferior function often appears as a wild Negro or Indian', p.55.

7 Synchronicity

1. Jung-Fordham, editorial correspondence.
2. Jung, C.G., (1952), *Synchronicity - An Acausal Connecting Principle* (London: RKP 1972 English edition, p.36). Also in CW8.
3. *ibid.*, p.145.
4. *ibid.*, p.145.
5. See note 26, Chapter 2.
6. Freud, S., *Introductory Lectures on Psychoanalysis* (London:

- Penguin - The Pelican Freud Library). See Lecture 2, Parapraxes (1916), p.39.
7. *Synchronicity*, op.cit., p.89.
 8. Von Franz, M., (1972), *C.G. Jung - His Myth In Our Time*, (London: Hodder & Stoughton, 1975 English edition).
 9. Progoff, I. (1973), *Jung, Synchronicity and Human Destiny* (New York: Julian Press), p.152.
 10. Von Franz, M. (1980), *On Divination and Synchronicity* (Toronto: Inner City Books).
 11. Jung, C.G., (1930), *In Memory of Richard Wilhelm*, memorial address delivered in Munich, 10 May 1930. Wilhelm's *The Secret of the Golden Flower* was published in 1931, but Jung's memorial address was not included amongst Jung's Foreword and Commentary until the 5th edition in 1957.
 12. Jung, C.G., (1949), *Foreword to The I Ching*, (London: RKP 1951 edition).
 13. Jung, C.G., (1954), *Letters* (London: RKP), letter to André Barbault, 26 May 1954, p.175-77.
 14. *Foreword to the I Ching*, op.cit. Note: This was originally written in English.
 15. Progoff, I., *Jung, Synchronicity and Human Destiny*, op.cit., p.152.
 16. *Synchronicity*, op.cit., p.56.
 17. Wilder, T., (1927), *The Bridge of San Luis Rey*, (London: Penguin edition).
 18. Koestler, A. (1972), *The Roots of Coincidence* (London: Picador), p.98. See also the helpful distinction which Michael Shallis makes between descriptive and explanatory science in relation to synchronicity in *On Time*, (1982, Burnett Books).
 19. *Synchronicity*, op.cit., p.53.
 20. Von Franz, M., *C.G. Jung - His Myth In Our Time*, op.cit., p.238.
 21. Presumably, the psychological status of these individuals was 'accurately known' only to Jung!
 22. *Synchronicity*, op.cit., p.79.
 23. *Synchronicity*, op.cit., p.86.
 24. *Synchronicity*, op.cit., p.85.
 25. *Synchronicity*, op.cit., p.89.
 26. *Synchronicity*, op.cit., p.118.
 27. Progoff, I., *Jung, Synchronicity and Human Destiny*, op.cit., p.7.

28. *Synchronicity*, op.cit., p.142.
29. *Synchronicity*, op.cit., p.14.
30. *Synchronicity*, op.cit. Apart from the seven fish, note that Jung's discussion of the seven guests is footnote 7 on page 77! He was aged 77 when the Synchronicity essay was first published. Note, too, that as a Piscean, I repeatedly swim amongst these fishy footnotes.
31. Jung, C.G., (1958), 'An Astrological Experiment', in *The Symbolic Life*, CW18 (London: RKP 1977 edition), para.1177, p.495. Hence even the first batch in this 'scientific experiment' seems to have reflected the psyche of a participant!

8 Astrology At Work

1. Davison, R., (1963), *Astrology* (London: Granada).
2. It also shows K's persistence (Mars in Taurus) in finding the meaning (9th house) of this coincidence.
3. Carter, C. (1930), *Astrological Aspects* (London: Fowler), p.85.
4. The hospital appointment: 2pm, 17 May 1976, London.
5. The wife's birthtime is not accurately known. It is stated as 'late evening, almost into the next day', on 31st May 1927, London.
6. K could not remember the time of the argument. When asked at what time he told the joke, he replied immediately it was 'about 10am'.
7. The technique of Mutual Reception by Degree is a horary technique invented by Ivy Goldstein-Jacobson in her work *Simplified Horary Astrology*. It also seems to work well on occasion in natal maps. The planets in mutual reception are moved into their own signs of dignity, but they keep the same degree. This allows the formation of new aspects and, in horary, symbolises possible modes of action which an individual might choose to take, depending on the nature of the new aspects so formed. Derek Appleby has very much brought this technique to life and he extensively illustrates its practical application in his work, *Horary Astrology* (London: Aquarian Press, 1985).
8. The Sun on the Ascendant is 'rebirth' symbolism, but K's joke is also a rebirth *through* symbolism. This is fully consistent with Jung's understanding of the function of symbol. Note the Ascendant of the joke map and K's received

Sun are at 3 Leo, the same degree as Jung's own natal Sun.

9 Stretching the Heavens Abroad

1. *In Memory of Richard Wilhelm*, *ibid.* See Chapter 7 note 11.
2. Pluto was discovered on 18 February 1930 c.4pm = 2300 UT, Lowell Observatory, Flagstaff, Arizona.
3. Pluto was named on 14 March 1930, at 8am in Oxford. See discussion of Pluto data in *Astrology Quarterly*, Vol. 58 No.4, Winter 84/85.
4. Amongst Jung's library of late nineteenth and early twentieth century astrology books are the following volumes by English astrologers:
 Alan Leo, *Astrology For All* (1904), *How To Judge A Nativity* (1908), *The Key To Your Own Nativity* (1910), *The Progressed Horoscope* and *Saturn the Reaper*.
 Sepharial, *The New Manual of Astrology* in four volumes.
 Pearce, *Textbook of Astrology* (1911).
 Carter, *Encyclopaedia of Astrology* (1926).
 He also had a number of German texts published in the 1920s, especially on timing measures.
5. Jung's Latin texts were in the Ptolemaic tradition and he did not possess copies of any major authority in horary astrology.
6. Cornelius, G., (1983), 'The Moment of Astrology - The Moment of Astrology in the Ptolemaic Tradition' Part I, *Astrology Quarterly*, Vol. 57 No.3. See also note 10, Chapter 4.
7. Cornelius, G., (1978), *Old Lumps of Rock - Conceptual Foundations of Astrology*, The Carter Memorial Lecture 1978 at the Astrological Association Conference.
8. The chart had the Moon at the end of Sagittarius on the 6th cusp, house of techniques, opposing Venus in Gemini on the 12th.
9. Greene, L., (1976), *Saturn*, (New York: Weiser).
10. Harding, D.E., (1961), *On Having No Head*, (London: The Buddhist Society). In the Sixties, Harding's vision inspired Mike Heron of the Incredible String Band to write the song, 'Douglas Traherne Harding' which begins:

When I was born I had no head
 My eye was single and my body was filled with light

11. *ibid.*

12. *ibid.*
13. *ibid.*
14. Cornelius, G., *The Moment of Astrology* Part I, *op.cit.*
15. Blake, W., (1797-1800), *Vala, or The Four Zoas*, Night the Third, (London: Longman edition 1971).
16. Cornelius, G., 'The Moment of Astrology - The Metaphysical Coup d'Etat by Natal Astrology', Part IV, *Astrology Quarterly*, Vol.58 No.2, see note 10, Chapter 4.
17. Rudhyar, D., (1936), *The Astrology of Personality*, (New York: Lucis Publishing). See Chapter 2, Astrology and Analytical Psychology.
18. Greene, L. (1984), *The Astrology of Fate*, (New York: Weiser, London: Mandala), p.295.
19. *ibid.*, p.312.
20. *ibid.*, p.277.
21. *ibid.*, p.313.
22. *ibid.*, p.286.
23. *ibid.*, p.312.
24. *ibid.*, p.283.
25. Jung, C.G., *Synchronicity*, *op.cit.*, p.89.

10 The Secret Mutual Connivance

1. Heaton, J. (1990), *Metis - Divination, Psychotherapy and Cunning Intelligence* (London: Company of Astrologers).
2. Lilly, W., (1647), *Christian Astrology*, (London: Regulus edition 1985), p.627.
3. See Pirsig, R.M., (1974), *Zen and the Art of Motorcycle Maintenance* (London: Bodley Head) for the horns of the dilemma of the subject-object split.
4. *Synchronicity*, *op.cit.*, p.86.
5. Watson, G. (1991), Company of Astrologers course descriptions. Influenced by the work of psychoanalyst Jacques Lacan, Gordon Watson suggests that the chart 'is also the one who is supposed to know'.
6. See Jacobi, J., (1942), *The Psychology of C.G. Jung* (London: RKP 1980 edition), p.82.
7. The dreamer later reported that this dream was not part of a series.
8. Plotinus.
9. 'Aurelia Occulta' in *Theatrum Chemicum IV* (1659), p.501, quoted by Jung (1942) in *Alchemical Studies*, CW13, (London: RKP 1967 edition), para.267, p.218.

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INDEX

- Abarbanel 23
 - abscission 226-7
 - active imagination 66
 - Addy, John 82
 - Adler 59
 - Age of Pisces 134-6, 139
 - Al Risha (the Knot) 18
 - Albumasar 14
 - alchemy 26, 43, 64, 66, 185, 191, 195, 198-205, 231
 - Alpha and Omega Piscium 24
 - amalgam 200, 202, 229
 - amplification 10-11, 57, 91-2, 95-6, 100, 140, 150, 199, 229-30
 - analysis 159
 - anima/animus 46, 48, 104-9, 112-20
 - Anthony, Maggy 236
 - Antichrist 19, 21, 65, 138
 - Appleby, Derek 245
 - archaic residues 51-2, 86, 227
 - archetypes 11, 52, 68, 86-91, 100-7, 119-26, 133, 136, 150, 164, 220, 226-7
 - Aries constellation 16, 25
 - Arroyo, Stephen 105, 107
 - Ashmole, Elias 207
 - astrology
 - and active imagination 66
 - and libido 56
 - and malpractice 242
 - and map of psyche 11, 105, 107
 - and psychosis 64
 - and symbolic attitude 74
 - and Synchronicity I 129
 - and time 155
 - and wrong maps 158, 229
 - attacked 193
 - divination 154, 164
 - esoteric 82
 - horary 154
 - humanistic 81, 84, 202
 - Jungian 106, 167-9
 - Philosophy of 162
 - professionalism and the occult 78
 - psychological 80, 86, 91-2, 96-101, 109, 113-4, 120, 159, 164-9, 189, 199, 202, 207, 230
 - Ptolemaic 12, 164-5, 193, 206
 - research 72
 - ritual 158, 172
 - sooth-saying 176
 - traditional 81-8, 92, 97-100, 110, 113, 150, 164-6, 196, 203
- Babette 45-6, 63
 - Bailey, Alice 82
 - Barbault, André 127
 - Baumann-Jung, Gret 27, 29, 31, 34, 50, 61, 109, 214
 - Bernays, Martha 40
 - Bettelheim, Bruno 39, 47
 - Binswanger 59, 213
 - black sun 112
 - Blake, William 21-2, 165
 - Bridge of San Luis Rey 129
 - Buddhism
 - Mahayana 25
 - Zen 159

- Burgholzi 35, 39-40, 45, 54, 212
- Campion, Nicholas 234
- Carotenuto A. 40
- Carter, Charles 82, 146, 149
- cases and examples
- April fish 134-6
 - astrology attacked 193-4
 - can we make up charts? 158
 - Culpeper and Orange 194-5
 - dream of hell-dog 178-91
 - eclipse synastry 175-8
 - forest path 70-1
 - fox 78
 - freezer door open 192
 - golden scarab 205-6
 - Greenham woman 110-3
 - having no head 159-63
 - Hiroshima dream 122
 - horse race fury 194
 - joke (Cobbler and Soldier) 140-51
 - kingfisher 123-5
 - Mars-Cancer man 192-3, 204
 - operation baby 155-8
 - Philemon 62-6, 87, 123-4, 215
 - Puer A (Taurus) 98
 - Puer B (drowning boy) 94-100, 229-30
 - Ra and snakebite 68
 - shepherdess 204
 - street fight 74-5
 - travel coincidence 126
 - umbrella incident 114-20
 - unexpected guest 137, 245
 - Visual Aids Eclipse 75-6, 169
- catalytic exteriorisation 36, 41, 55, 219
- Cazimi 156
- celestial clockwork 173
- Chandler, Robert 240
- Chernobyl 129
- China 25
- Chiwantopel 51, 220-6
- Christ 13-19, 22-7, 58, 63, 65, 134-5, 138
- Christianity 13, 18, 19-22, 25, 228
- fundamentalism 72
- chronocrators 13, 210
- Chronos 153
- clockwork, heavenly 168
- Cohen, E.D. 242
- collective unconscious 22
- complexes 107
- Confucius 25
- coniunctio 26, 44, 184, 200, 231
- Cornelius, Geoffrey 24-5, 154, 165, 193-4
- 'Moment of Astrology' 159
- 'Correlation' 240
- counter-transference 197-8
- Creuzer 55
- Culpeper 194-5
- Curry, Patrick 240
- Dante 136
- Darwinism 20
- Davison, Ronald C. 82
- diseased woman 46-51, 57, 67
- divination 12, 26, 64, 70-2, 77-80, 120-4, 131-2, 154, 163-4, 203, 208
- Dream
- four-fold structure 184
 - interpretation 185
- Dylan, Bob 172, 174
- ego 29, 82, 107-8
- Eisenbud, J. 237
- Eli 227-8
- Elwell, Dennis 77, 240
- enchantment 67-8
- Eranos 49-50
- ESP 132
- Fate, equated with planetary motion 168
- Ferenczi, Sandor 37, 58
- Ficino, Marsilio 81
- fish symbolism 18, 22-3
- Fisher King 63, 65, 125, 136, 202
- Flournoy 51
- French Revolution 20
- Freud 12, 35-45, 51-52, 55, 58-60, 124, 149, 172, 197, 208, 212, 216, 224
- and divination 123
 - and telepathy 122-3
- Anna O. 215
- attitude to occultism 37

- attitude to religion 41
- eclipse 60, 239
- faints 47-8
- horoscope 42, 217
- Psychical Research 38
- time twin 219
- wife's birthday 44
- Freudian slip 158
- Frey-Rohn, Lilian 130, 137-8
- Friedman, Joe 9
- functions, four 103-7, 112-3, 117-9
- Gauquelin, Michel 172
- Grail 63, 202, 232
- Great Ages 16, 22-3, 85
- Aries 16, 25
 - Pisces 12, 16, 18, 23-26, 208-9
- Greece, self-realisation 25
- Greene, Liz 83, 85, 91-101, 105-9, 170
- Astrology of Fate* 167
 - 'David Bates' 168-69
 - Development of the Personality* 229
 - Saturn* 159
- Hades 185
- Hamaker-Zondag, Karen 88, 106-9, 167
- Hand, Robert 24-5, 106, 109
- Harding, Douglas 159-63
- healing 68-9
- Heaton, John 247
- hell-dog 183-7, 191
- hermeneutic circle 203
- Hermes 191
- Hermes Trismegistus 61
- Hero 52
- Herod 71
- Hillman, James 101, 195, 199
- Hone, Margaret 23, 169, 180
- Horoscopes
- Chiwantopel 222
 - female (dreamer) 179
 - Freud 43, 217
 - Greenham woman 111
 - Having No Head 160
 - Jung C.G. 28, 217
 - K 144
 - K's son 145
- K's joke (Cobble and Soldier) 148
- Miller, Frank 54
- operation baby 156
- Puer B. 93
- Puer B. amalgam 230
- umbrella incident 116
- horoscopy 92, 95, 98, 100
- housecraft 91, 95
- Hughes, David 234
- I Ching* (Book of Changes) 11, 26, 71-2, 127, 152-4, 163
- incest 51, 59, 224, 228
- individuation 22, 84, 107, 184-5, 198, 202, 226
- interpretation 203
- Jaffé, Aniela 49
- jokes and unconscious 149
- Jones, Ernest 37
- Judas 58
- judgement 92, 96, 100
- Jung and Freud
- cosmic marriage 42-5, 58, 60, 138, 218, 231
 - meeting 35, 211-2, 216
 - split 36-7, 41, 45, 51, 58-61, 211, 214, 218, 220, 231
- Jung, C.G.
- Aion* 13, 19, 22-6, 134-6
 - Mysterium Coniunctionis* 30, 138, 231-2
 - Psychology of Occult Phenomena* 33
 - Septem Sermones* 65, 66, 215
 - Studies in Word Association* 61
 - Symbols of Transformation* 42, 50-1, 55-61, 86, 153, 206, 213, 220
 - bookcase incident 36, 39, 41, 47
 - cousin 50
 - Crown Prince 35, 38, 212, 216
 - dream horse 216
 - dream, golden throne 60
 - Emma 49, 58, 231
 - emulating Einstein 126
 - Fisher King 136
 - horoscope and data 28-9, 217, 235-6

- asteroids 50
- Sun 31, 44, 49, 61, 63, 247
- Sun/Uranus 31, 59-60, 214, 231
- Sun/Neptune 30, 49, 57, 61-5, 68, 211, 216
- Moon 31, 42-7, 55, 59, 66, 137, 152
- Moon/Venus 46, 152-3, 46-7, 50, 57, 63, 67-8, 152-3
- Moon/Saturn 55-9
- Moon/Uranus 27, 34, 47, 232
- Moon/Pluto 27, 34-5, 214
- Mercury 231-2
- Mercury/Venus 49, 211
- Mercury/Mars 218
- Venus 47-51
- Venus/Uranus 47
- Venus/Neptune 49, 61
- Venus/Pluto 152
- Mars 42, 49, 218
- Mars/Jupiter 217
- Jupiter 30, 51, 103, 217
- Saturn 30, 64-6
- Saturn/Uranus 29-31
- Saturn/Pluto 64, 153
- Uranus 59-60, 213-4, 231
- Uranus/Neptune 47-9, 61, 210-1
- Neptune 62, 212-3
- Pluto 153
- knife blade incident 33-4
- mother 27, 33, 50
- number 1 and 2
 - 28-32, 38, 41, 45, 49-56, 66, 171
- number 2
 - 40, 67-8, 152, 232
- paranormal 33-4, 61
- phenomenologist 124
- Philemon 62-6, 87, 123-4, 215
- psychiatry 34, 54-5, 61-4, 211
- Psychical Research 35
- psychoanalysis 212
- sexually assaulted 217
- Spiegelreim 39-40, 45-49, 63, 152, 212
- spiritualism 61
- study of astrology 55-8, 153-4, 233, 246
- table top incident 33-4
- Zofingia lectures 32-4
- Jupiter and Saturn 159, 186
- 7 BC conjunction 13-16
- cycle 14, 19, 23, 233
- Kammerer 129
- Kant 32, 207
- Kepler 14
- kingfisher 62-3, 123-5, 136
- Koestler, Arthur 129
- Kollerstrom, Nicholas 248
- Krishnamurti 172
- Lawrence, D.H. 172
- Leo, Alan 81-3
- 'curse and blessing' 189
- libido 12, 37, 42, 51-2, 55-6, 102-7, 225
- Lilly, William 155
- locating significance 242
- machine of destiny 166-7
- macrocosm/microcosm 121
- magical causality 133
- Marriage experiment 11, 121, 129-33, 137-8, 154-5, 164, 173, 178, 245
- Mars, and sexual theory 42
- Marx 21
- Matter of Heart* 50
- Mayo, Jeff 107
- Mercurius/Mercury 130, 196-205, 232
- Milky Way 223
- Miller, Frank 50-7, 60, 63, 66, 86, 152, 220-2, 225-8, 238
- Mithra 59-60
- Moltzer, Maria 49
- moon symbolism 89
- Moore, Thomas 241
- Morin de Villefranche 90
- Morphomaton 24
- Morrell, Margaret 105-9
- mother
 - complex 56
 - terrible 153, 225
- Muentner 23
- mutual reception by degree 148, 245

- mythology 51, 55
- mythopoeic thought 10-11, 26, 30, 55-7, 60, 63-4, 68, 87, 208
- neo-Platonism 81-4, 102, 227
- New Age 64, 71
- nodes and synastry 174
- Nostradamus 19
- occult 11-12, 33-4, 37-41, 48-50, 55, 60-1, 65, 72
- occult philosophy 38
- Oedipus 153, 228
- Oegger, Abbé 58
- omens 70-4, 77, 190
- one who knows 178
- parapsychology 35, 38
- participatory significance 240
- Peary, Robert 219
- peatbog corpses 47-8
- Perceval 63, 202
- persona 104, 107, 115-9
- phantasm 122
- Pierre d'Ailly 19
- Pirsig, Robert 247
- Pisces constellation 13-19, 24
- planetary rulerships 200-1
- Plato 133, 136
- Platonic month and year (*see* Great Ages) 16
- Pluto, discovery of 152
- Precession
 - of the equinoxes 13-23
 - polar 23
- prediction 165, 173
- Progoff, Ira 126, 134
- projection 22-6, 82, 85, 89, 103-4, 114-15, 118-21, 136, 164, 173-4, 198-9
- projective identification 191
- Psyche 34, 64, 85, 102, 170
 - astrological correlations 107
 - map of 105, 109, 119, 166, 196
 - secular 86
 - showing of 109
 - structure 104, 112, 119
- psychiatric-occult parallel 34
- psychiatry 32
- psychical research 38
- psycho-physical reality 42, 61, 120, 191, 199, 203
- psychoanalysis 12, 35-7, 41, 45, 190, 195, 219
 - and religion 37
 - and telepathy 122
- psychology
 - and astrology 80
 - analytical 11, 22, 85, 91-2, 102, 105, 169, 204
 - archetypal 93
 - humanistic 84
- psychosis 55, 64
- Ptolemy 12, 130, 154, 164-5, 193, 201, 206
- Pythagoreanism 82
- Ra 68, 77, 100
- Radermacher, Lindsay 78, 100
- rationalism 21, 26, 210
- rebirth 51-2, 56, 61, 153, 205-7, 224, 228, 245
- reformation 20
- Rhine, J.B. 132
- Rosarium Philosophorum* 202
- Roustang, F. 40-1, 46
- Rudhyar, Dane 23, 83-5, 106-8
- Samuel 227
- Satan 19, 185, 228, *see also* AntiChrist
- Saturn Return 74
- schizophrenia 41, 45, 51, 54-5, 61, 225-6, 238
- scientific revolution 21
- Secret mutual connivance 132-3, 136-42, 155, 158, 170-8, 189-95, 198, 202
- seed-moment 81, 84-5
- self 22, 26, 87, 105, 107, 115, 135-6, 184
- self-referencing 150
- Senex 93, 96-7
- sexual theory 36-42, 52, 54, 57-60
- shadow 22, 107, 118, 185
- Shallis, Michael 244
- Shamdasani, Sonu 53
- sooth-saying 171
- soul 32-4, 37, 41
- soul image 50, 86, 104, 107-8,

- 112, 115
- Sphinx 223
- Spielrein, Sabina 39-40, 45-49, 63, 152, 212
- spiritualism 27-8, 37, 50-1, 56, 221
- spook complex 12, 36, 40-1, 124
- St. Patrick's Day 227-8
- Star of Bethlehem 14-16, 71, 234
- Star Trek 186
- subject-object split 26, 61, 128, 138, 162, 176, 191, 206, 232
- Sun 52, 108, 206
- swimming pool complex 124
- symbolic
 - attitude 10-11, 66, 70-1, 74-80, 125, 150, 162-3, 170, 188, 208
 - birth 207
 - participation 79, 173, 189, 202, 208
- symbols
 - and archetypes 89-91, 208
 - living and dead 78
 - nature of 69, 78-9, 157, 187-8, 195, 204
- synastry
 - astrologer-client 196
- Synchronicity 11, 22-6, 121-7, 135-8, 147, 155, 178, 196-8, 205-8
- I and II 128-33, 158, 164-71, 174, 185-6
- and omnipotence 124
- and Pluto 152-3
- double conception 126-7, 134-6, 208
- feedback loop 24-5
- naming 152-4
- synchronism 121-2
- synchronous 121, 167-8
- takes and re-takes 100, 171-3, 193, 206, 242
- Tarot 72, 77, 154, 163
- teleology 51, 60, 166
- telepathy 33, 37-8, 122
- Theosophy 81-2, 108
- thought-transference 123-4
- time
 - objective 147, 154, 172-4
 - quality 127, 153, 158-9, 163-4, 169, 172, 206
 - Saturn 153, 159, 163
- timeliness 154
- Tobyn, Graeme 194-5
- transcendent function 69, 75, 125, 188
- transcendental meaning 22, 133, 139, 165-6, 169
- transference 39, 44, 49-50, 162, 174, 186, 196-203, 208
- Tree of Life 184
- Trickster 134-8, 196, *see also* Mercurius
- Unconscious 22, 30, 107, 149, 184
 - and Moon 34
 - and North Pole 219
 - collective 22, 87-8, 103, 106, 112, 124, 133, 170, 231
 - running along 75
 - structure of psyche 102-3
- universals 90-1, 95, 230
- Unus Mundus* 121, 126-9, 152-3, 164, 174, 199
- Uranus discovery 22
- Urizen 165
- Uroborus 174, 191, 203
- Valentine, Christine 236
- virgin 18, 22, 89
- Von Franz, Marie-Louise 63, 65, 86, 126, 130, 199
- Watson, Gordon 207, 242, 247
- web, astrologer's 169-70
- Wells, Vernon 194, 242
- Wilhelm, Richard 126, 152-4
- Wolff, Toni 49, 213, 237
- Zodia nocta 23-4
- Zodiac 14-16, 52, 55, 200, 223
 - sidereal 23-4

The depth psychology of Carl Jung's influence in the growth of 20th-century modern astrology books which quote or misquote a concept that



Guided by the symbols in Jung's own horoscope, *Jung and Astrology* describes Jung's awakening to the power of astrological symbolism.

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Ms Hyde's lively style and bold interpretations will stimulate our intelligence.

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